

THE
ENGLISH VERB;
A
GRAMMATICAL
ESSAY,
In the DIDACTIVE FORM.

By Mr. WHITE.

Negata tentat iter via.

HOR.

Μάρτυρα ἴλαστο καὶ διατίω τὸν ἄριστα κρῖναι τὸ καλοθεῖμενος, καὶ
μάλιστα αἰμύψασθαι δυνάμενος.

PLUTARCH.

L O N D O N:

Printed for A. MILLAR, in the Strand.

MDCCLXI.

ENGLISH VERB

GRAMMATICAL

ESSAY

In the Didactic Form

By Mr. WHITE

HOR.

London: Printed by J. DODD, in the Strand.

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70.



Printed for A. MILLAR, in the Strand.

MDCCLXXI

To the RIGHT HONOURABLE .

J O H N,
Earl of BUTE,

One of His MAJESTY'S Principal
Secretaries of State; &c.

My LORD,

TH E High and Amiable
Character in which your
LORDSHIP so distinguishedly shines,
of being the most Eminent Judge
and Impartial Patron of Literary
Merit, imbolden'd the Author of
this Tract, adventurously, to lay a

Specimen of it, together with the Plan, before you; which you receiv'd with that indulgence and candour, whereby, like another *MÆCENAS*, whilst you rear and support every Elegant or Useful Work of Art and Science, You add fresh and unfading grace and dignity to the sway of the *BRITISH AUGUSTUS*.

In this behaviour of Yours, my LORD, there is something so Extraordinary, so Great, and so Generous; that it far exceeds all the expression that I am master of, to describe or represent it in any suitable degree. For what Instance can there be produc'd in our times, or any other, of a Person of your High Rank and Elevated Sphere, who hath ever condescended to look into a Work of Literature, let what Merit soever belong to it, that came to him without any other Circumstances

DEDICATION.

cumstance to recommend it? — Yet
what real Unrival'd Greatness is there,
in having the Spirit to act thus! And
how Noble that Generosity, which
arises from an Internal Principle so
strong, that it needs no Impulse from
without!

I am,

With the profoundest Esteem,

My LORD,

Your most obliged,

Your most obedient,

And most humble Servant,

Cecil-Street, Strand,
Aug. 17, 1761.

JAMES WHITE.

champion to recommend it. Yet
 whilst Universalists are there,
 in having the Spirit to act thus, and
 how noble that Generosity, which
 arises from an Interior Principle is
 strong, that it needs no impulse from
 without.

With the profoundest Esteem,

My Dear Sir,

Yours Very Truly,

ADVERTISEMENT

TO THE

PUBLIC,

Concerning this ESSAY.

AS Grammatical knowledge, when introduc'd into any language, greatly contributes to the embellishment, perfection, and preservation of it, as is manifest from the history of all those languages, whether Ancient or Modern, that have ever been of any note in the world; it is but natural to expect, that it would in the same manner prove serviceable to ours, were it once so admitted into it, as to become not merely the amusement of a few speculative Persons among the learned, but a real and necessary part of BRITISH Education. — Grammar, however, participates in so far of the nature of Language itself; that we can

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hardly hope it should ever, instantaneously,
shoot up into perfection.

Our Essays towards forming an English Grammar, have not been very many: from the reign of Queen ELIZABETH, to that of Queen ANN, there are but Two that the author of the Present knows of; one in English by the renowned BEN JOHNSON, and one in Latin by the learn'd Dr. WALLIS. In the reign of Queen ANN indeed, there seems to have arisen a noble Spirit of ingenious Emulation in this Literary way; and to this we owe the treatises compos'd at that period for the use of our schools, by BRIGHTLAND, GREENWOOD, and MAITTAIRE. But, since that time, nothing hath appear'd, that hath come to this Essayist's knowledge, deserving to be taken any notice of as tending to illustrate our Language by ascertaining the Grammar of it; except ANSELM BAYLY's Introduction to Languages, JOHNSON's Grammar, prefix'd to the Abridgement of his Dictionary, and the late Dr. WARD's Essays upon the English Language.—These are all the Treatises

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ises he hath met with, relative to this subject; all which he hath perus'd very attentively, and made the best use of them in his power.

But notwithstanding all these aids, something still remains to be done; at least it so appears to him, preparatory to attempting with success the Grammar of our Language.

All our efforts of this kind seem to have been render'd ineffectual hitherto, chiefly by the prevalency of two false notions: one of which is, that our Verbs have no Moods; and the other, that our Language hath no Syntax.

In opposition to the first of these wrong opinions, the present Essay is publish'd; wherein it will appear not only that our Verbs have Moods, but have, upon the whole, as beautiful and useful a variety of Moods and Tenses, of Voices and Conjugations, as the Verbs of any other Language whatever, not excepting the Greek itself.

In

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In Greek and Latin, the Moods are principally distinguish'd from one another, by different Serieses of terminations; but in English, by different Serieses of prefix'd words or Signs.

The Verb in all Languages is of so important a nature, and all the other parts of speech so connected with it, or dependant upon it; that, without a full comprehension of it, no Language can be Grammatically understood, nor any Syntax form'd.

The many Prospects which every where open themselves to us, relating to the Syntax of our Language, when the Verb is consider'd in the view given of it in this Essay; as well as the multiplicity of observations which so spontaneously arise, respecting the energy and nature of the Verb itself, from the survey of its signs; seem abundantly sufficient to attest and establish the truth and usefulness of the system here advanc'd.

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It might be remark'd too, in favour of it, that it is not a mere extemporary ebullition of fancy, nor labour'd piece of Abstract Erudition; but the natural and gradual result of ten years various experience, in a Practical Course of Education: Yet what deserves to be still more attended to is, that to this method of inculcating the knowledge of the English Verb may be applied, not unaptly, what the famous CHEKE a Clergyman, afterwards Sir John CHEKE, alleges in vindication of his Method of instructing in Greek.

“ *Quamquam enim in speciem minuta & ex-*
 “ *lis res est, tamen ad usum præclara & il-*
 “ *lustris haberi debet: quæ et initia ipsa*
 “ *mitiora faciliorque, propter distinctionem,*
 “ *facit; et progressiones jucundiores, propter*
 “ *intelligendi celeritatem, habet; et exitus*
 “ *admirabiles, propter comprehensorum mul-*
 “ *titudinem, relinquit.*”

Certain it is, that did we but attend to the Grammatical texture of our Language, and particularly that of the Verb, so as to initiate the Youth in it: it would not only impress
them

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them with that esteem for their native tongue; which it so justly merits; but render the attainment of other Languages much more pleasant and easy, and the judgement with respect to their Comparative value, much more precise and certain.

Course of Education: Yet what is still more attended to is, that to this method of inculcating the knowledge of the

But however slow our progress has been in forming the Grammar of our Language, we have no reason to despair of success in it.—This is an Acquisition that seems to have been reserved by Providence to adorn the happy reign of that Illustrious Monarch, in whom the ROYAL LINE again becomes BRITISH, and who glories in being a Native.

The present Piece might have been much improv'd, had the Author, in reviewing his Collections, had time to enrich them from the works of SWIFT, and some productions still more modern, which are of Classic excellence; particularly the Pleasures of the Imagination by Dr. AKENSIDE, the Art of preserving Health by Dr. ARMSTRONG, and the Leonidas of Mr. GLOVER.

He

A D V E R T I S E M E N T. xlii

He begs pardon, too, for having so intirely omitted the name of Mr. BROME, many of whose Verses from the Version of the ODYSSEE are in this tract, tho' carelessly ascrib'd to Mr. POPE: But he will make no apology for having introduc'd that of the REVEREND Mr. PIERCY, a Gentleman whose very Modesty, so supported and adorn'd as it is with Elegance of Genius and extensive Learning, demands most respectful notice to be taken of him, whether he will or not.

THE

ADVERTISEMENT.

He begs pardon, too, for having indirectly omitted the name of Mr. Brown, many of whose Verses from the Version of the Oxy-
see are in this treatise, and carefully copied to
Mr. Povey; but he will make no apology for
having inserted a list of the Verses, and his
Piercy, a Gentleman whose very Modesty,
to suppress and adorn as it is, his elegance
of diction and elegant language, demands
most respectful notice to be done of him,
whether he will or not.

THE

CORRIGENDA.

Page 4. Line 20, for *Namber* read *Number*. p. 26. l. 9. for *Tensns* read *Tenses*. p. 32. l. 1. for *is* read *be*. p. 47. l. 26. dele *them* after *them*. p. 52. l. 6. for *word* read *Ve-b*. p. 55. for No. 31. put No. 40. and in l. 5. following, dele the *comma* after *you*. p. 60. after l. 13. insert No. 42. p. 67. l. 7. for *now* read *new*. p. 70. l. 8. dele *comma* after *like*. p. 73. l. 18. place a *comma* after *lady*. p. 74. l. 9. put a *comma* after *isicles*. p. 77. l. 1. for *it is* read *is it*; and l. 4. for *events* read *event*; and l. 22. for *introdunc'd* read *introduc'd*. No. 59. l. 9. add, after *strife*, &c. p. 92. l. 3 and 4. for *a some nicety* read *a matter of some nicety*. No. 63. l. 9 for *it* read *is*. p. 102. l. 5 and 6. put a *semicolon* after *fly*, and a *comma* after *say*. p. 112. l. 17. for *wich* read *which*. p. 119. l. 15. for *the* read *that*. p. 121. l. 10. for *emineuce* read *eminence*. p. 124. The first of the Quotations from Shakespear ought to have appear'd all in one line. p. 125. l. 10. for *candid* read *candied*. p. 127. l. 7. Here *hope*, as it stands for *thou hope*, ought to have been in *Italics*. p. 128. l. 16. put a *comma* after *whatsoever*, p. 139. for *o's'b'* read *o'tb'*. p. 143. l. 15. for *narrtaions* read *narrations*. p. 152. l. 16. dele the *comma* after *force*, p. 154. line last, erase *in*. p. 155. l. 8. after the word *Person* insert *and*. p. 174. l. 4. for *Probality* read *Probability*. No. 115. l. 6. *Have* ought to have been in *Italics*; and l. 18. for *men* read *man*. No. 116. l. 11. put a *comma* after *woman*. p. 203. l. 10. put a *comma* after *these*. p. 208. l. 5. put a *comma* after *war*. p. 213. l. 9. For *alteration* read *alternation*. No. 130. l. 1. dele the mark of quotation over *Again*. p. 229. l. 1. for *Whar* read *What*. p. 258. l. 11. for *god* read *good*. p. 259. l. 14. for *Let ut* read *Let us set*. No. 156. l. 1. for *FIEETHLY* read *FIFTHLY*. p. 283. l. 18. for *sight* read *slight*; and line last, for *ric beyes* read *rich eyes*. p. 302. l. 18. for *more* read *more*.

OF THE

English V E R B.

No. I.

A VERB is a word whereby something or other is represented as Existing, Possessing, Acting, or being Acted upon, at some particular Time, Past, Present, or Future; and this in various manners.

The time, whether past, present or future, wherein any thing is represented by the Verb as existing, possessing, acting, or being acted upon, is, in Grammatical language, a *Tense*. There are naturally but three Times, or *Tenses*; the Present, the Past, and the Future. These, however, as you will find afterwards, may each of them be variously express'd in English.

The Various Manners whereby the Verb is capable of describing or representing any person or thing as existing, possessing, acting, or being acted upon, are called its *Moods* or *modes*. Of these, as you will afterwards observe, there are Many in English.

B

Whilst

Whilst the Verb represents a person or thing as existing, possessing, or acting; the Verb itself is then said to be *Active*, or us'd in the *Active Voice*.

But, when the Verb represents a person or thing as Acted Upon, the Verb itself is then said to be *Passive*, or us'd in the *Passive Voice*.

There are, therefore, two Voices, or forms of the Verb, an *Active*, and a *Passive*.

No. 2.

Whilst the Verb represents only One person or thing as existing, possessing, acting, or being acted upon, the Verb itself is then said to be of the *Singular Number*; but, when it represents More than One person or thing as existing, possessing, acting, or being acted upon, it is then said to be of the *Plural Number*.

There belong then to Verbs two Numbers, the *Singular*, and the *Plural*.

The person, thing, quality, or whatever it be, which is represented by the Verb as existing, possessing, acting, or being acted upon, is called a *Person*.

I is the first *Person Singular*; *Thou*, or *You*, is the Second; *He*, *She*, *It*, or any other word expressive of a single person or thing

thing (except *I*, and *Thou* or *You* as above,) forms the Third.

The first *Person* plural is *We*; the second *You* or *Ye*; and the third *They*, or any word denoting more than one person or thing, except the above *We*, and *You* or *Ye*.

The Verb itself is also said to be in the *First* person singular, or to be that person, when *I* is joined to it; and to be the *Second*, when *Thou* or *You* is joined to it; and to be the *Third*, when *He*, *She*, *It*, or any other word expressive of a single person or thing, is joined to it: And, in the same manner, to be the *First* Person Plural, when *We* is joined to it; and the *Second*, when *You* or *Ye* is joined; and the *Third*, when *They*, or any word denoting more than one person or thing, is connected with it.

There belong, therefore, to the Verb Three *Persons*, a *First*, a *Second*, and a *Third*, of the Singular Number; and a *First*, a *Second*, and a *Third*, of the Plural Number.

No. 3.

The Paradigm, or Structure of the Verb will appear, then, in the following form.

It will have Two Voices; an Active, and a Passive.

To

To each Voice will belong several *Moods*, modes, or manners of expression, arising from the diversity of Signs used, or of Terminations in the Verb itself, or both.

The *Moods* in English are, the *Indicative Mood*, the *Subjunctive Mood*, the *Elective Mood*, the *Potential Mood*, the *Determinative Mood*, the *Obligative Mood*, the *Compulsive Mood*, the *Imperative Mood*, the *Infinitive Mood*, and the *Participles*; in all, Ten.

To the *Moods* belong *Tenses*.

The *Tenses* are, a *Present Tense*; a first, second, and third *Past Tense*; and a first, second, third, and fourth *Future Tense*; in all Eight: but every *Mood* has not an equal number of *Tenses*.

To the *Tenses* belong *Numbers*.

The *Numbers* are, the Singular, and Plural.

And to the *Numbers* belong *Persons*; to each *Namber*, Three; a First Person, a Second Person, and a Third Person.

No. 4.

The first Verb I shall introduce to your notice, is the Verb *to have*. The Conjugation, or Inflection of it, is as follows.

Of the English VERB.

Active Voice.

Indicative Mood.

Present Tense.

Singular Number.

I *have*; thou *hast*, or you *have*; he, she, it, (or any word that denotes a single person or thing) *hath* or *has*.

Plural Number.

We *have*; you or ye *have*; they, or any word expressive of more than one person or thing, *have*.

First Past Tense.

Singular Number.

I *bad*; thou *badst*, or you *bad*; he, she, it, or any word that denotes a single person or thing, *bad*.

Plural Number.

We *bad*; you or ye *bad*; they, or any word expressive of more than one person or thing, *bad*.

Second Past Tense.

Singular Number.

I *have had*; thou *hast had*, or you *have had*; he, she, it, or any word that denotes a single person or thing, *hath* or *has had*.

Plural Number.

We *have* had ; you or ye *have* had ; they, or any word expressive of more than one person or thing, *have* had.

*Third Past Tense.**Singular Number.*

I *had* had ; thou *hadst* had, or you *had* had ; he, she, it, or any word that denotes a single person or thing, *had* had.

Plural Number.

We *had* had ; you or ye *had* had ; they, or any word expressive of more than one person or thing, *had* had.

You'll please to observe, that the Present and First Past Tenses of this Verb are expressed without any *Signs*, and only by the changes of Termination in the Verb itself. Thus this Verb in the First Person Singular of the Present Tense, is *have* ; in the Second, *hast* or *have* ; in the Third, *hath* or *has* : and in the Plural Number, through all the Persons of it, *have*. And in the same manner, in the First Past Tense, the First Person Singular is *had* ; the Second, *hadst*, or *had* ; the Third, *had* : but, in the Plural, all the Persons are *had*. Here then, in both these cases, there is no *Sign*, no new word introduced ; but any change that is made, is only a change of

of Termination in the Verb itself. And not only this Verb, but any other Verb, may, in the Present, and First Past Tenses of the *Indicative Mood*, be thus expressed without a *Sign*. What the *Signs* are, however, which belong to these Moods, but which are not always employed to express them, as the *Signs* of the other Moods are; shall be explained hereafter.

But the other two Tenses of this Verb, that is to say, the second and third Past Tenses of the *Indicative Mood*, have *Signs* belonging to them: for *have*, with the changes of termination belonging to it, is the *Sign* of the second Past Tense; and *had*, with its terminations, is the *Sign* of the third Past Tense.

You'll please to observe further, that *have*, with its terminations, is not only the *Sign* of the second Past Tense of this Verb, but of all other Verbs; and, in the same manner, that *had*, with its terminations, is not only the *Sign* of the third Past Tense of this, but of all other Verbs.

Whenever, therefore, *have*, with the terminations belonging to it, is not the Present Tense of the Verb *to have*, in which case it always intimates possession, it is the *Sign* of the second Past Tense of some Verb or other.

And whenever *had*, with the terminations belonging to it, is not the first Past Tense of the Verb *to have*, in which case it also always

intimates past or former possession; it is the Sign of the third Past Tense of some Verb or other.

Remember then, that the Sign of the second Past Tense of the *Indicative Mood*, be the Verb what it will, is always *have*; and of the third Past Tense, *had*.

No. 5.

But to go on with the *Indicative Mood* of the Verb *to have*.

First Future.

Singular.

I *shall* have; thou *shalt* have, or you *shall* have; he, she, it, or any word that denotes a single person or thing, *shall* have.

Plural.

We *shall* have; you or ye *shall* have; they, or any word expressive of more than one person or thing, *shall* have.

Second Future.

I *will* have; thou *wilt* have, or you *will* have; he, she, it, &c. *will* have:

We *will* have; you or ye *will* have; they, &c. *will* have.

Third

Third Future.

I *shall have* had; thou *shalt have* had, or you *shall have* had; he, she, or it, *shall have* had:

We *shall have* had; you or ye *shall have* had; they *shall have* had.

Fourth Future.

I *will have* had; thou *wilt have* had, or you *will have* had; he, she, or it, *will have* had:

We *will have* had; you or ye *will have* had; they *will have* had.

Here I need only to observe, with respect to this particular Verb and all Verbs in general, that *shall* is the Sign of the First Future; *will*, of the Second; *shall have*, of the Third; and *will have*, of the Fourth.

No. 6.

The *Subjunctive Mood* differs but little, in English Verbs, from the *Indicative Mood*: yet as there is some difference, and that difference established by the practice of the politest Speakers and Writers, however unattended to by others; it will become me to place that difference before you.

This

This Mood is called by us the *Subjunctive*, because there are certain words, in our language, to which it is generally *subjoined*, or which it generally follows.

These words are, *before, ere, except, however, if, lest, so, tho', till or until, whatsoever or whatever, whether, whosoever or whoever*; and perhaps a few more.

The *Subjunctive Mood* differs from the *Indicative*, in all Verbs unless the Verb *to be*, only in its manner of expressing the Present Tense, and the Second Past Tense. I need therefore only place these before you, as they belong to the Verb *to have*.

Subjunctive Mood.

Present Tense.

Before, &c. I have; thou have, or you have; he, she, or it, have;

Before, &c. We, you or ye, they, have.

Second Past Tense.

Before, &c. I have had; thou or you have had; he, she, or it, have had:

Before, &c. We, you or ye, they, have had.

All the difference, then, between the Present of the *Subjunctive Mood*, and the Present of the *Indicative*,

Of the English VERB.

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Indicative, is, that the word expressive of the Verb undergoes changes of termination in several of the persons of the Present Tense of the *Indicative*, but none in the persons of the *Subjunctive*. Thus, in the Present of the *Indicative*, *have* changes into *hast* or *have*, *has* or *hath*, in the Persons of the Singular Number, before in the Plural it return again to *have*; whereas, in the *Subjunctive Mood*, it continues *have* without variation, in every Person of each Number.

Again, the second Past Tense of the *Subjunctive Mood* differs from the same Tense of the *Indicative Mood*, only in this; that *have*, which is the Sign of this Tense in both Moods, not only in this but in all other Verbs, undergoes changes of termination in the *Indicative*, but none in the *Subjunctive*.

No. 7.

The *Indicative Mood* barely represents the person as existing, possessing, acting or acted upon, at such or such a time, past, present, or future.

The *Subjunctive* rather supposes the person to exist, possess, act, or be acted upon so and so, than absolutely represents him in any of these views.

The

The *Elective Mood*, which is what we now proceed to, represents the manner of the person's existing, possessing, acting, or being acted on, to depend pretty much upon his own *choice*.

Elective Mood.

Present Tense.

I *may* have; thou *mayest* have, or you *may* have; he, she, or it, *may* have:

We, you or ye, they, *may* have.

First Past Tense.

I *might* have; thou *mightest* have, or you *might* have; he, she, or it, *might* have:

We, you or ye, they, *might* have.

A Second Past Tense derived from the Present.

I *may have* had; thou *mayest have* had, or you *may have* had; he, she, or it, *may have* had:

We, you or ye, they, *may have* had.

A Second Past Tense derived from the First Past.

I *might have* had; thou *mightest have* had, or you *might have* had; he, she, or it, *might have* had:

We, you or ye, they, *might have* had.

The *Signs* of the Tenses belonging to this Mood, in this and all other Verbs, are *may* of the

the Present, *might* of the First Past, *may have* of the one Second Past, and *might have* of the other.

Beyond the *Indicative Mood*, our English Verbs have no other Tenses, than a Present, a First Past, a Second Past, or two as in the present case; and sometimes not so many Tenses, as will evidently enough appear in the sequel.

No. 8.

As the *Elective Mood* supposes the action or event to depend upon *choice*; so the *Potential Mood*, of which we are now to take notice, supposes them to be within our *power*.

This Mood hath Three Tenses.

The Present Tense.

I *can* have; thou *canst* have, or you *can* have; he, she, or it, *can* have:

We, you or ye, they, *can* have.

The First Past Tense.

I *could* have; thou *couldest* have, or you *could* have; he, she, or it, *could* have:

We, you or ye, they, *could* have.

The

The Second Past Tense.

I *could have* had; thou *couldest have* had, or you *could have* had; he, she, or it, *could have* had:

We, you or ye, they, *could have* had.

Here you are to recollect, that *can* is the Sign of the Present Tense of the *Potential Mood*; *could*, of the First Past Tense; and *could have* of the Second Past Tense; in this, and all other Verbs.

No. 9.

The *Determinative Mood* is so called, because it expresses the *resolution* of the agent, or person acting.

The Present Tense of this Mood is the same, in all Verbs, with the Second Future of the *Indicative Mood*: only, when it is the Second Future, it refers to future time; whereas, when it is the Present of the *Determinative Mood*, it denotes a present resolution. *Will*, therefore, with its variations, is the Sign of this Tense.

The First Past Tense is,

I *would have*; thou *wouldest have*, or you *would have*; he, she, or it, *would have*:

We, you or ye, they, *would have*.

Here *would* is the Sign, whatever be the Verb.

The

The Second Past Tense is.

I *would have* had ; thou *wouldest have* had, or
you *would have* had ; he, she, or it, *would have*
had :

We, you or ye, they, *would have* had.

And here *would have* is the Sign.

No. 10.

The *Obligative Mood* is generally expressive of
obligation, or duty.

The Present and First Past Tense.

I *should* have ; thou *shouldest* have, or you
should have ; he, she, or it, *should* have :

We, you or ye, they, *should* have.

The Second Past Tense.

I *should have* had ; thou *shouldest have* had, or
you *should have* had ; he, she, or it, *should have*
had :

We, you or ye, they, *should have* had.

Should therefore is, in this and all other Verbs,
the Sign of the Present and First Past Tense of
this Mood ; and *should have*, of the Second
Past Tense.

You may observe further, that *have* enters
into the Composition of every Second Past
Tense ;

Tense; and, for most part, immediately follows the Sign of the First Past Tense of the Mood to which it belongs.

No. 11.

Of the *Compulsive Mood*, the Present and First Past Tenses are alike, viz.

I, thou or you, he, she, or it, *must have*:

We, you or ye, they, *must have*.

Second Past Tense.

I, thou or you, he, she, or it, *must have had*:

We, you or ye, they, *must have had*.

As *must*, then, is the Sign of the Present and First Past Tenses, which in all Verbs are alike in the *Compulsive Mood*; so is *must have*, of the Second Past Tense of this Mood.

It is almost needless to observe, concerning this Mood, that it always implies necessity or *compulsion*, and thence derives its Name.

No. 12.

The *Imperative Mood* is that, wherein we not only issue out orders, or grant permission; but apply for orders, or ask leave. It hath two Tenses, a Present, and a Past.

Imperative

Imperative Mood.

Present and First Past Tense.

Have I, or let me have; Have, have thou or you, or let thee or you have; Have he she or it, or let him her or it have:

Have we, or let us have; Have, have you or ye, or let you or ye have; Have they, or let them have.

Second Past Tense.

Let me have had; Let thee or you have had; Let him, her, or it have had:

Let us have had; Let you or ye have had; Let them have had.

The *Imperative Mood* is easily distinguished from the rest, because it either appears without any *Sign* or *Person*, as in *Have* of the *Present Tense*, which expresses an address to the *Second Person Singular or Plural*; or when it appears with a *Person*, the *Person* follows the *Verb*, especially in poetry, as in *Have I, Have thou or you, Have he she or it, Have we, Have you or ye, Have they*; or if the *Person* go before the *Verb*, it is always preceeded by the word *Let*, which in this case, becomes the *Sign* of the *Imperative Mood*, as in *Let me have, Let thee or you have, Let him her or it have, Let us have, Let*

you or ye have, Let them have: Let me have had,
 Let thee or you have had, Let him her or it have
 had, Let us have had, Let you or ye have had,
 Let them have had.

No. 13.

The *Infinitive Mood* seems to have been so
 called, because it is not, like the other Moods,
 confined to Persons and Numbers.

The Form of it is as follows:

Present and First Past Tense *To have.*

Second Past Tense *To have had.*

The Participles are a sort of Descriptive words
 derived from Verbs.

The Present and First Past Tense of the Par-
 ticiples is *Having.*

The Second Past Tense of it is *Having had.*

In all Verbs, then, *To* is the Sign of the *In-*
finite Present; *To have*, of the *Infinitive* Past:
 the Present of the Participle Active always ends
 in *ing*, and the word *Having* is the Sign where-
 by the Second Past Tense of that Participle is
 always distinguished.

No. 14.

But before we leave the Active Voice, and proceed to any other, it will be proper to take some notice of the Verb *To do*.

This we shall immediately dispatch, for all now needful to be observed, in relation to it, is the manner in which it forms its Present and First Past Tenses of the *Indicative Mood*.

Present Tense.

I *do*; thou *doest*, or you *do*; he, she, or it *doth* or *does*:

We, you or ye, they, *do*.

First Past Tense.

I *did*; thou *didst*, or you *did*; he, she, or it *did*:

We, you or ye, they, *did*.

And the reason of our taking particular notice of these two Tenses of this Verb is, that they are very often used as the *Signs* of the Present and First Past Tenses in the *Indicative Mood* of other Verbs. Let us instance this in the Verb *To love*.

Present Tense.

I *love*, or I *do love*; thou *lovest*, thou *dost love*, you *love*, or you *do love*; he, she, or it *loveth*, *loves*, *doth love*, or *does love*:

We, you or ye, they, *love*, or *do love*.

Do, therefore, is the *Sign* of the Present Tense, though not always used.

First Past Tense.

I *loved*, or I *did love*; thou *lovedst*, thou *didst love*, you *loved*, you *did love*; he, she, or it, *loved*, or *did love*;

We, you or ye, they, *loved*, or *did love*.

Did in such cases, therefore, is, and ought to be considered as, the *Sign* of the First Past Tense of the *Indicative Mood*.

No. 15.

It will also be useful, especially for foreigners, to observe here.

1st. That the Signs may be distinguished into *Variable*, and *Invariable*; that is, into such as never vary in their termination, and such as do.

The *Variable* are *do*, *did*, *have*, *shall*, *will*, *may*, *might*, *can*, *could*, *would*, *should*.

The *Invariable* are *must*, *let*, *to*; *ing*, terminating the *Participle Present*; and *Having*, the *Sign* of the *Participle Past*.

2dly, That of the *Variable Signs*, some vary their termination in two Persons of the Verb; and

and some only in one, and that but accidentally.

The Signs varying their termination in two Persons of the Verb, are *do*, and *have*.

For *do* is thus expressed, after the Person of the Verb which preceeds it; I *do*, thou *dost*, he *doth* or *does*; but in the Plural it is *do* through every Person.

Here then it is plain, that the only variation *do* undergoes is in the Second Person, where it is expressed *dost*, and in the Third Person, where it is expressed *doth* or *does*.

But, when we use *you*, instead of *thou*, in the Second Person, we no longer say *dost*, but *do*; *you do*, not *you dost*; so that the alteration of termination in the Second Person is merely accidental, not constant. Let it be also observed with respect to *does* and *doth*, the expressions of *do* in the Third Person; that we use *does* when we speak familiarly, and *doth* in more solemn discourse.

The same remarks are entirely applicable to *have*, which is the other Sign that varies its termination in two Persons, viz. the Second and Third Singular. For we say, I *have*, thou *hast*, he *has* or *hath*; but in the Plural, through all the Persons, it is *have*.

Here we only use *hast* in the Second Person, when *thou* preceeds it; for, if we place *you* before it, it will be *have*: and we use *has* in familiar discourse, but *hath* in more solemn.

The Signs which vary their termination only in one Person are *did, shall, will, may, might, can, could, would, should*: for we say, *I did, thou didst; I shall, thou shalt; I will, thou wilt; I may, thou mayest; I might, thou mightest; I can, thou canst; I could, thou couldst; I would, thou wouldst; I should, thou shouldest*; but through all the other Persons the expression is *did, shall, will, may, might, can, could, would, should*, without any further variation.

We added, that even in these, the variation in the Second Person is only Accidental; that is, it only takes place when *thou*, instead of *you*, is used for the Person of the Verb. For when *you* is employed as the Person, there happens no Variation at all.

It may be proper here to subjoin, that we only make use of *thou* for the Second Person Singular, in poetry, or in addressing God, or as a term of contempt towards one another; whilst in all other cases we generally chuse *you*.

3dly, That, of the Signs, some are constantly employed to express the Tense and Mood they belong to, others are only occasionally so employed.

The

The Signs which are only occasionally employed are *do* and *did*; but all the other Signs are constant.

On what occasions *do* and *did* are to be employed, and when not; will come under consideration, when we take a particular survey of the Signs.

No. 16.

As it is, by means of the *Participles* of other Verbs, and the Verb *to be*, in its various Moods } and Tenses prefixed to them, that we not only form the *Passive* Voice of those Verbs, but are enabled also to give an entire new expression to the *Active* Voice, so as to form it into what we may call a *Second Active*, or *Middle Voice*; it will be necessary to take a particular view of the formation of the *Participle*.

The *Participle Active*, used on this occasion along with the Verb *to be* to form the *Second Active* or *Middle Voice*, ends always in *ing*; and is derived from its own Verb, by the addition of that Syllable to it. Thus, *to love*, gives *loving*; *to pray*, *praying*; *to accept*, *accepting*; *to dance*, *dancing*; *to admire*, *admiring*.

And the *Participle Passive*, used on this occasion to form the *Passive* Voice, ends generally, but not always, in *ed*; and is deduced from its

own Verb, by adding that Syllable to it. Thus, *to love*, gives *loved*; *to pray*, *prayed*; *to accept*, *accepted*; *to dance*, *danced*; *to admire*, *admired*.

Let it be your General Rule then, in forming the Active and Passive Participles to be used on this occasion; for obtaining the Active, to add the Syllable *ing* to your Verb; and for obtaining the Passive, to add the Syllable *ed*.

But a view of the several Conjugations of the English Verb, which I intend to introduce in our next, will place this affair distinctly before you, and enable you to form the Passive Participle, even where the General Rule above will not serve the turn.

No. 17.

Conjugation is that *form*, which a Verb assumes in its *principal parts*.

When one Verb differs from another in its *formation* of those *parts*, it is then said to be of a Different *Conjugation*.

The *principal parts* of the English Verb are the *Present*, and *First* and *Second Past Tenses* of the *Indicative Mood*; and the *Passive Participle* is always the same with *That word* into which the Verb forms itself in the *Second Past Tense*.

As

As to the word which *constitutes* the Verb, exclusive of Those which *express* only the Signs, these *three principal Tenses* are, in some Verbs, all alike,

Thus the Verb *to cast* keeps the *same form* in all these Tenses.

The Present Tense of it is I *cast*, or do *cast*.

The First Past is . . . I *cast*, or did *cast*.

The Second Past is . . . I have *cast*.

So that the Verb itself, exclusive of the Signs, is, in each of These Three Tenses, *the same*; or *cast, cast, cast*, without any variation.

Verbs, which *form* themselves thus, are of the *First Conjugation*.

The *Second Conjugation* consists of such Verbs, as form only their *Present* and *Second Past* alike, in the word which *constitutes* the Verb. Thus the Verb *to come* gives in the Present Tense *come*, in the First Past *came*, but in the Second Past *come* as in the Present.

I *come*, I *came*, I have *come*.

The *Third Conjugation* is that wherein the Verb forms its *First* and *Second Past* Tenses alike in the word constituting the Verb. Thus *to love* makes, in the Present Tense, *I love*; but,

in the First and Second Past Tenses *I loved, I have loved*; where the words expressive of the Verb itself, viz. *loved* and *loved*, are, in these two Tenses, both alike. This form of the Verb is the most common in English; this Conjugation, therefore, includes in it an immense number of our Verbs.

The *Fourth* Conjugation is of such Verbs, as express all the *three principal Tenses* by different words, constituting the Verb; as, *I take, I took, I have taken; I know, I knew, I have known.*

No. 18.

To the *First* Conjugation, or that wherein the Verb is expressed in the *three principal parts* of it by *one* and the *same* word, belong not only

The Verb *to cast*, and its Compounds *to forecast, to overcast, to roughcast*; but also

The Verbs *to cost, to cut, to hit, to hurt; to let*, meaning *to permit; to put, to rid; to set*, and its Compounds *to beset, to overset; to shed, to shred, to shut, to split; to spread*, and its Compounds *to bespread, to overspread.*

These are the most regular of the Verbs belonging to this Conjugation, and the committing them to your memory, as they are but a few, will not be any matter of difficulty; and,

if

if you reflect with yourself, you will be able, from the principles already laid down, without any assistance further from me, to form all these Verbs in every Mood and Tense, and the Participles proceeding from them.

No. 19.

The *Second Conjugation*, or that wherein the *Second Past Tense* of the *Indicative Mood* resembles the *Present Tense* of it, is of very small compass, and contains only, as far as I recollect at present, the following Verbs with their Compounds:

I *come*, I *came*, I have *come*.

I *become*, I *became*, I have *become*.

I *misbecome*, I *misbecame*, I have *misbecome*.

I *overcome*, I *overcame*, I have *overcome*.

I *unbecome*, I *unbecame*, I have *unbecome*.

I *run*, I *ran*, I have *run*.

I *overrun*, I *overran*, I have *overrun*.

I *outrun*, I *outran*, I have *outrun*.

No. 20.

To the *Third Conjugation* belong most of our Verbs: and the word, expressive of the Verb,

Verb, is not only the same in the *First and Second Past Tenses* of it; but is generally formed from the First Person of the Present Tense, by adding the syllable *ed* to it; as will appear from the following alphabetical list:

I adore, I adored, I have adored.

I believe, I believed, I have believed.

I chant, I chanted, I have chanted.

I dally, I dallied, I have dallied.

I echo, I echoed, I have echoed.

I favour, I favoured, I have favoured.

I glory, I gloried, I have gloried.

I habituate, I habituated, I have habituated.

I illustrate, I illustrated, I have illustrated.

I jaunt, I jaunted, I have jaunted.

I kindle, I kindled, I have kindled.

I lecture, I lectured, I have lectured.

I march, I marched, I have marched.

I nourish, I nourished, I have nourished.

I obey, I obeyed, I have obeyed.

I pacify, I pacified, I have pacified.

I philosophize, I philosophized, I have philosophized.

I quiet, I quieted, I have quieted.

I resolve, I resolved, I have resolved.

I salute, I saluted, I have saluted.

I shield, I shielded, I have shielded.

I temper, I tempered, I have tempered.

I thank, I thanked, I have thanked.

I unite, I united, I have united.

I vanquish, I vanquished, I have vanquished.

I warn,

I warn, I warned, I have warned.

I yield, I yielded, I have yielded.

No. 21.

The Third Conjugation, as hath been already remarked by us, is of the greatest extent, comprehending in it almost all our Verbs; and therefore deserves particular attention, and accurate treatment.

The form of it, as you must have observed, consists in this, that its first and Second Past Tenses, in the *Indicative Mood*, are alike; that is, the very same word is expressive of the Verb itself, in both these Tenses.

The word, thus expressive of the Verb in both Tenses, is generally formed from the Verb itself, by adding to it the syllable *ed*; but as this is not always the case, I must lay before you what other forms it takes, and whence those Forms arise.

Introductory to this explanation, give me leave to observe, that we are a people very sparing of our words, and even of our syllables.

The whole First Conjugation is a proof of this; where, to avoid the addition of the syllable *ed*, we keep to the original word expressive of

of the Verb, through all the three principal Tenses.

The Third Conjugation itself is also a plain proof of this; for so scrupulous are we of multiplying syllables, that, wherever we can accomplish it, we reduce the *ed* into the single letter *d*, and by that means save a syllable. Thus, instead of saying *complied*, from *comply*, we say *comply'd*; instead of *denyed*, from *deny*, we say *deny'd*; instead of *sayed*, from *say*, we pronounce it *said*; and thus for *payed*, we say *paid*; for *layed*, *laid*; for *stayed*, *staid*; for *beared*, *heard*; for *obeyed*, *obey'd*; for *swayed*, *sway'd*; for *ruled*, *ru'd*, &c.

No. 22.

The first method taken to avoid the addition of the syllable *ed* to the Present Tense of the Verb, in order to form thence the First and Second Past Tenses of the *Indicative Mood* in the Third Conjugation, seems to have been this: the turning the *long* vowel or diphthong of the Present Tense into a *short* vowel, for the formation of the other two Tenses; or, without changing the vowels, they pronounc'd them *long* in the Present Tense, and *short* in the other two. This will plainly appear from the following instances:

I bleed,

I bleed, I bled, I have bled.

I breed, I bred, I have bred.

I feed, I fed, I have fed.

I lead, I led, I have led.

I meet, I met, I have met.

I shoot, I shot, I have shot.

I speed, I sped, I have sped.

In all these instances, the *long* vowels or diphthongs *ee*, *ea*, *oo*, which occur in the Present Tense, are turned, in the other Tenses, into the single *short* vowels *e* and *o*.

No. 23.

In our last it was observed, that in order to prevent the addition of *ed*, we had in many Monosyllabic Verbs, which contain'd a diphthong or long Vowel, only chang'd that diphthong or long vowel into the correspondent short vowel, in order thereby to express our First and Second Past Tenses.

This may be further illustrated by the following Verbs:

I bite, I bit, I have bit.

I chide, I chid, I have chid.

I hide, I hid, I have hid.

I ride, I rid, I have rid.

I slide, I slid, I have slid.

I smite, I smit, I have smit.

Here

Here, although there is no change of the vowel itself, yet in the Present Tense it is founded *long*, because of the following silent *e*; but it is founded *short* in the Past Tenses, only by withdrawing that *e*.

Nay, we often, without any change in the Orthography or spelling, make an alteration however in the pronunciation of the very same letters, sounding them at one time long, and at another short.

Thus we say,

I ēat, I ěat, I have ěat.

I līght, I lġht, I have lġht.

I rēad, I rġad, I have rġad.

I sprēad, I sprġad, I have sprġad.

I swēat, I swġat, I have swġat.

In all which Verbs we give a much fuller sound to the vowels, when us'd in the Present Tense, than we do to them, when us'd in any of the Past Tenses. The mark -, over a vowel, shows that it is founded long; but the mark ˘, over it, denotes that it is to be founded short.

No. 24.

From the Practice of changing the *long* vowel of the Present Tense into a *short* for the formation

formation of the First and Second Past Tenses, it was an easy transition, when these Past Tenses themselves, by being contracted, ended in a *long* vowel; to convert that *long* into a *short*, and thus alter the form of these Tenses. This hath been done in the following Verbs.

I berēave,	I berēft,	I have berēft.
I clēave,	I clēft,	I have clēft.
I crēep,	I crēpt,	I have crēpt.
I dēaf,	I dēaft,	I have dēaft.
I dēal,	I dēalt,	I have dēalt.
I drēam,	I drēamt,	I have drēamt.
I fēel,	I fēlt,	I have fēlt.
I fīēē,	I fīēd,	I have fīēd.
I hēar,	I hēard,	I have hēard.
I kēep,	I kēpt,	I have kēpt.
I knēel,	I knēlt,	I have knēlt.
I lēan,	I lēnt,	I have lēnt.
I lēave,	I lēft,	I have lēft.
I lōse,	I lōft,	I have lōft.
I mēan,	I mēant,	I have mēant.
I rēave,	I rēft,	I have rēft.
I shōe,	I shōd,	I have shōd.
I slēep,	I slēpt,	I have slēpt.
I swēep,	I swēpt,	I have swēpt.
I wēep,	I wēpt,	I have wēpt.

For *Flee* gives for its First Past Tense according to regular formation, or by adding the syllable *.ed*, — *Flee-ed*; which, contracted, makes *Flee'd*; and, changing the *long* into a *short*

D

vowel,

vowel, becomes *Fled*. So *Shoe* will give regularly *Shoe-ed*; and, contracted, *Shoe'd*; and, changing the *long* into a *short* vowel, *Shod*. Thus also *Kneel* will give *Kneeled*, which may be contracted into *Kneel'd*, and by changing the *long* into a *short* vowel, and the *d* into *t*, becomes *Knelt*. And, in the same manner, by *shortning* the vowel, and changing *v* into *f*, and *d* into *t*, from *Bereaved*, or *Bereav'd*, of the verb *Bereave*, is form'd *Bereft*. And so of the rest.

No. 25.

In Verbs containing a *short* vowel in the Present Tense, and ending in the letter *d*, we have often form'd the two first Past Tenses, not by adding the syllable *ed* to the Present, but by changing only the *d* into *t*.

I bend,	I bent,	I have bent.
I build,	I built,	I have built.
I gird,	I girt,	I have girt.
I *hend,	I hent,	I have hent.
I lend,	I lent,	I have lent.
I rend,	I rent,	I have rent.
I send,	I sent,	I have sent.
I †shend,	I shent,	I have shent.
I spend,	I spent,	I have spent.

• Antiquated.

† Obsolete.

In all which Verbs there occurs no additional syllable, to distinguish the Past Tenses of them from the Present; it having been found, that the changing of *d* into *t* would prove sufficient for that purpose.

No. 26.

And from the practice of changing the *d* of the Present Tense, into *t* in the First and Second Past Tenses, of which we have taken notice in our last; seems to have arisen that of changing, in many Verbs, the *ed* of the First and Second Past Tenses into *t*. As in

I address,	I addrest,	I have addrest.
I bless,	I blest,	I have blest.
I burn,	I burnt,	I have burnt.
I clap,	I clapt,	I have clapt.
I confess,	I confest,	I have confest.
I damp,	I damptr,	I have damptr.
I deal,	I dealt,	I have dealt.
I dress,	I drest,	I have drest.
I drop,	I dropt,	I have dropt.
I dwell,	I dwelt,	I have dwelt.
I fetch,	I fetcht,	I have fetcht.
I lop,	I lopt,	I have lopt.
I miss,	I mist,	I have mist.
I pass,	I past,	I have past.
I pen,	I pent,	I have pent.
I press,	I prest,	I have prest.

I rap,	I rapt,	I have rapt.
I repress,	I repress,	I have repress.
I slip,	I slipt,	I have slipt.
I smell,	I smelt,	I have smelt.
I stop,	I stopt,	I have stopt.
I tap,	I tapt,	I have tapt.
I tip,	I tipt,	I have tipt.
I top,	I topt,	I have topt.
I trap,	I trapt,	I have trapt.
I vex,	I vext,	I have vext.
I wis,	I wist,	I have wist.

In these instances it is easy to discern, that as *Addressed* might be contracted into *Address'd*, so that itself easily deviated into *Address*, among a people so very fond of expressing themselves concisely. And in the same manner may we account for all the rest; which I shall therefore leave to your own consideration and solution. — Let it be however remark'd, that, unless in poetry, where Rhyme may require an indulgence of this kind, the regular manner of Inflection seems preferable in most of these verbs, perhaps in all of them, except *Pen*, when it signifies *to enclose* or *confine*, and the antiquated Verb *Wis*.

No. 27.

Another method fallen upon to avoid the addition of the syllable *ed*, in words belonging to our Third Conjugation, hath been by changing

ing, in Verbs of one syllable or two, the *i* into *u*. This hath taken place in such Verbs as the following.

I begin,	I begun,	I have begun.
I cling,	I clung,	I have clung.
I fling,	I flung,	I have flung.
I ring,	I rung,	I have rung.
I sing,	I sung,	I have sung.
I sling,	I slung,	I have slung.
I sink,	I sunk,	I have sunk.
I spin,	I spun,	I have spun.
I spring,	I sprung,	I have sprung.
I stick,	I stuck,	I have stuck.
I sting,	I stung,	I have stung.
I string,	I strung,	I have strung.
I swim,	I swum,	I have swum.
I swing,	I swung,	I have swung.
I wring,	I wrung,	I have wrung.

What I would have you to observe, upon this occasion, is, that in former times, in most if not all of these words, they chang'd the *i*, not into *u*, but into *a*. You will meet with this manner of speaking in your Bible, and in our old Poets; and indeed in some of the best and most modern, such as *Prior*, *Swift*, *Pope*, &c, when they intend to join the air of antiquity to modern gracefulness.

N. B. The Verb *Win* seems to be an exception to the above general practice, for it is thus inflected.

I win, I won, I have won.

No. 28.

The remaining Verbs, belonging to the Third Conjugation, and which do not comply with the general form of it by adding *ed* to the Present, for composing thence the First and Second Past Tenses; I shall just place before you, but without pretending exactly to account for their manner of formation.

I bind,	I bound,	I have bound.
I bring,	I brought,	I have brought.
I buy,	I bought,	I have bought.
I fight,	I fought,	I have fought.
I find,	I found,	I have found.
I grind,	I ground,	I have ground.
I think,	I thought,	I have thought.
I wind,	I wound,	I have wound.

However, it is observable of these, that, in the First and Second Past Tenses, they change *i* (or what supplies its place and expresses its found, as *uy* in the word *buy*) of the Present Tense, into *ou*.

The

The rest, and more irregular, are.

I have,	I had,	I have had.
I make,	I made,	I have made.
I seek,	I sought,	I have sought.
I sell,	I sold,	I have sold.
I stand,	I stood,	I have stood.
I teach,	I taught,	I have taught.
I tell,	I told,	I have told.

No. 29.

Before we proceed to the Fourth Conjugation, it may not be amiss to take notice, that there are many Verbs belonging to the Third, which admit equally of a regular and an irregular inflection. The principal of these are as follow.

I abide,	I abided or abode.
I bend,	I bended or bent.
I beseech,	I beseeched or besought.
I blend,	I blended or * blent.
I build,	I builded or built.
I catch,	I caught or caught.
I climb,	I climbed, or clomb.
I clothe,	I clothed or clad.
I crow,	I crowed or crew.
I dare,	I dared or durst.
I freight,	I freighted or fraught.
I geld,	I gelded or gelt.

* Obsolete.

I gird,	I girded or girt.
I hang,	I hanged or hung.
I knit,	I knitted or knit.
I light,	I lighted or light.
I reach,	I reached or * raught.
I * thrive,	I thrived or shrove.
I shine,	I shined or shone.
I slit,	I slitted or slit.
I smell,	I smelled or smelt.
I speed,	I speeded or sped,
I string,	I stringed or strung.
I sweat,	I sweated or swēat.
I teach,	I taught or taught.
I thrust,	I thrust or thrust.
I wake,	I waked or woke.
I weave,	I weaved or wove.
I wind,	I winded or wound.
I work,	I worked or wrought.
I wring,	I wringed or wrung.

* Antiquated.

The latter way of speaking seems more usual and proper in prose; but either of them are equally allowable in poetry: Yet of the Verb *to crow*, let it be observ'd, that it makes, in the Second Past Tense, not *I have crew*, but *I have crowed*; and, in the same manner, *to dare* makes, not *I have durst*, but *I have dared*.

No. 30.

The Verbs of the Fourth Conjugation are such as are express'd by *Different Words* in the Three *Principal Tenses*. They are but few in number. The most remarkable of them, as being the most Invariable, that is, not subject to a different inflection, and, consequently, the most Regular, are.

I am,	I was,	I have been.
I blow,	I blew,	I have blown.
I do,	I did,	I have done.
I draw,	I drew,	I have drawn.
I fly,	I flew,	I have flown.
I give,	I gave,	I have given.
I go,	I went,	I have gone.
I grow,	I grew,	I have grown.
I know,	I knew,	I have known.
I lie,	I lay,	I have lain or lien.
I rise,	I rose,	I have risen.
I see,	I saw,	I have seen.
I slay,	I slew,	I have slain.
I throw,	I threw,	I have thrown.

No. 31.

There are many Verbs, which may be so conjugated, as to belong either to the Third, or to the Fourth Conjugation, such are.

I bear,

I bear; I bore; I have bore, born, or borne.

I break, I broke, I have broke or broken.

I cleave; I cleav'd, cleft, or clove; I have cleav'd, cleft, or cloven.

I drive, I drove, I have drove or driven.

I get, I got, I have got or gotten.

I shear; I shear'd, or shorn; I have shear'd, shorn, or shorn.

I speak, I spoke, I have spoke or spoken.

I swear, I swore, I have swore or sworn.

I tear, I tore, I have tore or torn.

I thrive; I thrive, thrive'd, or throve; I have thrive, thrive'd, or thriven.

I wear, I wore, I have wore or worn.

Concerning the Verbs, here enumerated, two things are observable :

First, That formerly they had, in the First Past Tense, *a* instead of *o*. Thus they said, *I bare*, instead of *I bore*; *I brake*, instead of *I broke*; *I clave*, instead of *I clove*; and so on. The Bible and our best Poets abound in examples of this kind.

Secondly, Although no restraint ought to be laid upon Poetical compositions, with respect to freedom of choice in the various formation of the Past Tenses of these Verbs; yet, in Prose writings, it is much better to express these Verbs, in their Second Past Tense, with the Inflection that belongs to the Fourth, rather than with

with that which belongs to the Third Conjugation. Thus it is more elegant to say, I have *driven*, than I have *drove*; I have *gotten*, than I have *got*; I have *shorn*, than I have *shorr*; and so of the rest: and, consequently, it will be better, in such cases, to use *driven* for the Participle, rather than *drove*; *gotten*, than *got*; *shorn*, than *shorr*; and so on.

No. 32.

The remaining Verbs, to which the second observation in our last is applicable, are.

I bid, I bid or bade, I have bid or bidden.

I bite, I bit, I have bit or bitten.

I chew, I chewed, I have chewed or chewn.

I chide; I chid or chode; I have chid, chode, or chidden.

I choose, I chose, I have chose or chosen.

I eat; I eat or ate; I have eat, ate, or eaten.

I fall, I fell, I have fell or fallen.

I forsake, I forsook, I have forsook or forsaken.

I freeze; I freezed, or froze; I have freezed, froze, or frozen.

I grave, I graved, I have graved or graven.

I hew, I hewed, I have hewed or hewn.

I hide, I hid, I have hid or hidden.

I *lade, I laded, I have laded or laden.

I †load, I loaded, I have loaded or loaden.

* Poetic.

† Common.

I mow,

I mow, I mowed, I have mowed or mown.

I ride; I rid or rode; I have rid, rode, or ridden.

I rive, I rived, I have rived or riven.

I saw, I sawed, I have sawed or sawn.

I seethe; I seethed or sod; I have seethed, sod, or sodden.

I shake, I shook, I have shook or shaken.

I shape, I shaped, I have shaped or shapen.

I show	}	I showed	}	I have showed	}	I have shown
or shew.		or shewed.		or shewed.		or shewn.

I sit, I sat, I have sat or sitten.

I slide, I slid, I have slid or slidden.

I smite; I smit or smote; I have smit, smote, or smitten.

I snow, I snowed, I have snowed or snown.

I sow, I sowed, I have sowed or sown.

I spit, I spit or spat, I have spit or spitten.

I steal, I stole, I have stole or stolen.

I stride, I strode, I have strode or stridden.

I strike, I struck, I have struck or stricken.

I strive, I strove, I have strove or striven.

I swell, I swelled, I have swelled or swollen.

I take, I took, I have took or taken.

I tread; I trode or trod; I have trode, trod, or trodden.

I weave; I weaved or wove; I have weaved, wove, or woven.

I write; I writ or wrote; I have writ, wrote, or written.

For,

For, in Prosaic compositions, we ought, as we then lie under no restraint with respect to the number of syllables which a word may consist of, so to express ourselves in the use of these Verbs, that when we have occasion to speak in the Second Past Tense, or in the Participle deriv'd from it, it may appear, that we know they are of the Fourth Conjugation.

No. 33.

And there are some Verbs, which, although perhaps anciently conjugated in the manner of those belonging to the Fourth Conjugation, yet are now become Obsolete in that way of Inflection, and may therefore be rank'd among those of the Third Conjugation.

I bind, I bound, I have bound, formerly bounden.

I drink, I drank or drunk, I have drank or drunk, formerly drunken.

I fight, I fought, I have fought, formerly foughten.

I heave, I heaved or hove, I have heaved or hove, formerly hoven.

I help, I helped, I have helped, formerly holpen.

I hold, I held, I have held, formerly holden.

I rot, I rotted, I have rotted, formerly rotten.

I shoot, I shot, I have shot, formerly shotten.

I shrink,

I shrink, I shrunk, I have shrunk, formerly
shrunken.

I sink, I sunk, I have sunk, formerly funken.

I sweat, I sweated or swēat, I have sweated
or swēat, formerly swēaten.

I wax, I waxed or wox, I have waxed, for-
merly waxen.

But altho' we do not use the words *Bounden*,
&c, as expressive of the Second Past Tense of
the Verb, nor consequently, as Participles; yet
we may still occasionally use them, as Adjec-
tives or Descriptive words. Thus we may still
say in grave discourse, or in burlesque which
often mimics it, "It was his *Bounden* duty."

"I am much *bounden* to you, fare you well."

SHAKESPEAR.

No. 34.

Having thus fully consider'd the Inflection of
the *English* Verb in its Active Voice, in order
to become acquainted with all its Signs; and
having also trac'd it through its several Conju-
gations, that we might make the forms of it,
in its Principal Tenses, familiar to us; it may
now be allowable to add some general reflections.

Please, therefore, to observe.

First,

First, That we commonly name the Verb by its Present Tense of the Infinitive Mood. Thus we say, the Verb *to love*, the Verb *to read*, the Verb *to sing*, &c.

Secondly, That the word expressive of the Verb in the Present of the Infinitive, is expressive of it also in the First Person Singular of the Present of the Indicative of all Verbs, except the Verb *to be*.

Thirdly, That in all Verbs, except the Verb *To be*, the word expressive of the Verb, in the First Person Singular of the Present of the Indicative, is also expressive of it through all the Persons of the Present of the Subjunctive, but without any where varying its termination.

Fourthly, That in all Verbs whatever, the word expressive of the Verb, in whatever Tense or Mood, remains Invariable through all the Persons of it, when it follows a *Sign*.

Fifthly, That when the *Sign* preceding the Verb is single, that is, consists but of one word; that *Sign* undergoes, through the changes of Person in the Verb, whatever variations of termination are necessary; but if the *Sign* be double, that is, consist of two terms or words, it is the first of them only, that undergoes any change in its termination. The *Sign must* is, in both cases, to be excepted from this observation;

servation; for it never varies, whether it occur single, or in connection with any other *Sign*.

Sixthly, That in all Verbs, of the First and Second Conjugations, the word expressive of the Verb, in the First Person Singular of the Present of the Indicative, is that which is also expressive of it, wherever any *Sign* preceeds.

Seventhly, That, in all Verbs of the Third and Fourth Conjugations, there are two manners of expressing the Verb after a *Sign*: *One Word* being expressive of it, when it follows a *Sign* belonging to the Present or First Past Tense of any Mood, or to the First or Second Future of the Indicative; and *Another Word* being expressive of it when it follows any *Sign* belonging to the Second Past Tense of any Mood, or to the Third Past Tense of the Indicative, or to the Third or Fourth Future.

Eighthly, That in all Verbs of the Third and Fourth Conjugations, except the Verb *to be*, that word which is expressive of the Verb in the First Person Singular of the Present of the Indicative, is also expressive of it after any *Sign* belonging to the Present or First Past Tense of any Mood, or to the First or Second Future.

Ninthly, That in all Verbs of the Third and Fourth Conjugations, that word, which is expressive of the Verb in the Second Past Tense of the Indicative Mood, continues to be expressive

pressive of it after the *Sign* belonging to any other Second Past Tense, or to the Third Past Tense of the Indicative Mood, or to the Third or Fourth Future.

And, *Tenthly*, That the *Signs* of the Present and First Past Tenses are, *Do, Did; May, Might; Can, Could; Will, Would; Should; Must; Let; To*: and of the First Future, *Shall*; and of the Second, *Will*; all of them single *Signs*.

And that the *Signs* of the Second Past Tenses are *Have, May have, Might have, Could have, Would have, Should have, Must have, Let have, To have, Having*; and of the Third Past Tense of the Indicative *Had*; and of the Third Future, *Shall have*; and of the Fourth, *Will have*; all of them double *Signs*, excepting *Have*, and *Had*, and *Having*.

These intimations, though not absolutely necessary for the instruction of a Native, who, by rote and custom, knows how to accommodate the *Sign* to the word expressive of the Verb; are what arise naturally from the subject, and must be useful to Foreigners, to whom we ought to recommend the study of our language, by making the Structure of it intelligible.

No. 35.

The Voices of the Verb, which are form'd by means of the Participles, and of which we

E

have

have not yet taken due notice, are the Second Active or *Middle Voice*, and the *Passive Voice*.

The second Active or *Middle Voice* is form'd by subjoining the *Active Participle* of any Verb to the *Several Tenses* belonging to the Moods of the Verb *to be*, which becomes, in this case, through all its *Tenses and Moods*, the *Sign* only of that *Tense and Mood*, which the Verb is taken in, whose *Active Participle* is us'd.

And the *Passive Voice* is, in same manner, form'd by subjoining the *Passive Participle* of any Verb to the *Several Inflections* of the Verb *to be*; which becomes in this case, through *All its Inflections*, the *Sign* only of that *Tense or Mood*, which the Verb is taken in, whose *Passive Participle* is us'd.

We must, therefore, take a view of the Verb *to be* itself.

No. 36.

The Verb *To be*.

Indicative Mood.

Present Tense.

I am ; thou *art*, or you *are* ; he, she, or it, *is* :
We, you or ye, they, *are*.

First

First Past Tense.

*I was ; thou wast, or you was ; he, she, or it, was ;
We, you or ye, they, were.*

Second Past Tense.

*I have been ; thou hast been, or you have been ;
he, she, or it, hath or has been :
We, you or ye, they, have been.*

Third Past Tense.

*I had been ; thou hadst been, or you had been ;
he, she, or it, had been :
We, you or ye, they, had been.*

First Future.

*I shall be ; thou shalt be, or you shall be ; he,
she, or it, shall be :
We, you or ye, they, shall be.*

Second Future.

*I will be ; thou wilt be, or you will be ; he, she,
or it, will be :
We, you or ye, they, will be.*

Third Future.

*I shall have been ; thou shalt have been, or you
shall have been ; he, she, or it, shall have
been :
We, you or ye, they, shall have been.*

Fourth Future.

I *will have* been ; thou *wilt have* been, or you
will have been ; he, she, or it, *will have*
 been :

We, you, or ye, they, *will have* been.

Here we may observe, that, in the word *to be*, *Be*, which is the word expressive of it in the Present of the Infinitive, is that word which is expressive of it without variation, after those *Signs* which belong to the Present or First Past Tense of any Mood, or to the First or Second Future. With respect to the other *Signs*, it follows the general rule already given, in the ninth Remark of No. 34, concerning Verbs of the Third and Fourth Conjugations.

No. 37.

*Subjunctive Mood.**Present Tense.*

Before, &c. I *be* ; thou *beest*, or you *be* ; he,
 she, or it, *be* :

We, you or ye, they, *be*.

First Past Tense.

Before, &c. I *were* ; thou *wert*, or you *were* ; he,
 she, or it, *were* :

We, you or ye, they, *were*.

Second Past Tense.

Before, &c. I, thou or you, he, she, or it ; } *have*
 We, you or ye, they : } *been*.

Here

Here it is to be observ'd that *Be*, the word expressive of this Verb in the Present of the Infinitive, is that which is expressive of it in the Present of the Subjunctive, tho' not of the Indicative as in other Verbs.

Again, *Were*, the word expressive of this Verb in the First Past Tense of this Mood, a Tense, which, in this Mood, is peculiar to this Verb alone; seems to have been deriv'd from that *Were*, which is expressive of this Verb in the Plural Number of the First Past Tense of the Indicative,

No. 38.

Elektive Mood.

Present Tense.

I may be; thou mayest be, or you may be; he, she, or it, may be:

We, you or ye, they, may be.

First Past Tense.

I might be; thou mightest be, or you might be; he, she, or it, might be:

We, you or ye, they, might be.

A Second Past Tense, derived from the Present.

I may have been; thou mayest have been, or you may have been; he, she, or it, may have been:

We, you, or ye, they, may have been. A

A Second Past Tense, derived from the First Past.

*I might have been ; thou mightest have been, or
you might have been ; he, she, or it, might
have been :*

We, you or ye, they, might have been.

No. 39.

Potential Mood.

Present Tense.

*I can be ; thou canst be, or you can be ; he, she,
or it, can be :*

We, you or ye, they, can be.

First Past Tense.

*I could be ; thou couldst be, or you could be ;
he, she, or it, could be :*

We, you or ye, they, could be.

Second Past Tense.

*I could have been ; thou couldst have been, or
you could have been ; he, she, or it, could
have been :*

We, you or ye, they, could have been.

Determinative Mood.

The Present of this is *Will*, and the same in
its Inflection as the Second Future.

First Past Tense.

I *would* be; thou *wouldest* be, or you *would* be;
he, she, or it, *would* be:

We, you or ye, they, *would* be.

Second Past Tense.

I *would have* been; thou *wouldest have* been, or
you *would have* been; he, she, or it,
would have been:

We, you or ye, they, *would have* been.

No. 21.

Obligative Mood.

Present and First Past Tense.

I *should* be; thou *shouldest* be, or you *should* be;
he, she, or it, *should* be:

We, you, or ye, they, *should* be.

Second Past Tense.

I *should have* been; thou *shouldest have* been, or
you *should have* been; he, she, or it, *should*
have been:

We, you or ye, they, *should have* been.

Compulsive Mood.

Present and First Past Tense.

I, thou or you, he; }
We, you or ye, they: } *must* be.

Second Past Tense.

I, thou or you, he ; } *must have been.*
 We, you or ye, they : }

*Imperative Mood.**Present and First Past Tense.*

Be I, or *let me be* ; *Be, be* thou, *be* you, *let*
 thee *be*, or *let* you *be* ; *Be* he she or it, or *let*
 him her or it *be* :

Be we, or *let us be* ; *Be, be* you or ye, or *let*
 you or ye *be* ; *Be* they, or *let* them *be*.

Second. Past Tense.

Let me have been ; *let* thee or you *have been* ;
let him her or it *have been* :

Let us have been ; *let* you or ye *have been* ;
let them *have been*.

Infinitive Mood.

Present and First Past Tense	<i>To be.</i>
Second Past Tense . . .	<i>To have been.</i>

Participles.

Present and First Past	<i>Being.</i>
Second Past	<i>Having been.</i>

Tho', to form the Present and First Past
 Tense of the Participle of the Verb *to be*, we
 do

do not, as in other Verbs, add the syllable *ing* to the Present of the *Indicative*, but to the Present of the *Infinitive Mood*; yet the Second Past Tense of the Participle is form'd, as in other Verbs, by prefixing the Sign *Having* to that word, which is *expressive* of the Verb itself in its *Second Past Tense* of the *Indicative Mood*.

No. 41.

We now proceed to show, how by means of the *Participle* and the auxiliary aid of the Verb *To be*, any Verb, having an *Active Participle*, may be expressed in its *Middle Voice*; and any Verb, having a *Passive Participle*, may assume the *Passive Voice*.

To evidence this, we shall make use of the Verb *To beat*, which is one of the Irregular Verbs belonging to the First Conjugation, and is thus inflected.

I beat, or do beat; I beat, or did beat; I have beat, or I have beaten.

The Active Participle, then, will be *Beating*; and for the Passive Participle, as there are two expressions of it, let us take *Beaten*.

With

With these *Participles*, and the Verb *to be*, we thus form the two Voices.

Middle Voice.

Passive Voice.

Indicative Mood.

Indicative Mood.

Present Tense.

Present Tense.

I *am* beating, thou *art*
beating, he *is* beat-
ing;

I *am* beaten, thou *art*
beaten, he *is* beat-
en;

We, you or ye, they,
are beating.

We, you or ye, they,
are beaten.

First Past Tense.

First Past Tense.

I *was* beating, thou
wast beating, he *was*
beating;

I *was* beaten, thou
wast beaten, he *was*
beaten;

We, you or ye, they,
were beating.

We, you or ye, they,
were beaten.

Second Past Tense.

Second Past Tense.

I *have been* beating,
thou *hast been* beat-
ing, he *hath* or *has*
been beating;

I *have been* beaten,
thou *hast been* beat-
en, he *hath* or *has*
been beaten;

We, you or ye, they,
have been beating.

We, you or ye, they,
have been beaten.

Third

Third Past Tense.

*I had been beating, thou
hadst been beating, he
had been beating;*

*We, you or ye, they,
had been beating.*

First Future.

*I shall be beating, thou
shalt be beating, he
shall be beating;*

*We, you or ye, they
shall be beating.*

Second Future.

*I will be beating, thou
wilt be beating, he
will be beating;*

*We, you or ye, they,
will be beating.*

Third Future.

*I shall have been beat-
ing, thou shalt have
been beating, he shall
have been beating;*

*We, you or ye, they,
shall have been beating.*

Third Past Tense.

*I had been beaten, thou
hadst been beaten, he
had been beaten;*

*We, you or ye, they
had been beaten.*

First Future.

*I shall be beaten, thou
shalt be beaten, he
shall be beaten;*

*We, you or ye, they,
shall be beaten.*

Second Future.

*I will be beaten, thou
wilt be beaten, he
will be beaten;*

*We, you or ye, they,
will be beaten.*

Third Future.

*I shall have been beat-
en, thou shalt have
been beaten, he shall
have been beaten;*

*We, you or ye, they,
shall have been beaten.*

Fourth

Fourth Future.

I will have been beating,
thou wilt have been
beating, he will have
been beating;

We, you or ye, they,
will have been beating.

Fourth Future.

I will have been beaten,
thou wilt have been
beaten, he will have
been beaten;

We, you or ye, they,
will have been beaten.

This is the form of the Indicative Mood in both these Voices; but you'll please to take notice, that the Third and Fourth Futures of the Middle Voice are much less us'd than these same Futures are in the Passive, which, however, but seldom occur.

*Middle Voice.**Subjunctive Mood.**Present Tense.*

Before, &c, *I be beat-*
ing, thou beest beat-
ing, he be beating;

Before, &c, *We, you*
or ye, they, be beating.

First Past Tense.

Before, &c, *I were beat-*
ing, thou wert beat-
ing, he were beating;

*Passive Voice.**Subjunctive Mood.**Present Tense.*

Before, &c, *I be beat-*
en, thou beest beat-
en, he be beaten.

Before, &c. *We, you*
or ye, they, be beaten.

First Past Tense.

Before, &c, *I were beat-*
en, thou wert beat-
en, he were beaten;

Before,

Before, &c, We, you Before, &c, We, you
or ye, they, were or ye, they, were
beating. beaten.

Second Past Tense.

Second Past Tense.

Before, &c, I, thou, Before, &c, I, thou,
he; We, you or ye, he; We, you or ye,
they; *have been beat-* they; *have been beat-*
ing. *en.*

We have formerly observ'd, " that the Sub-
" junctive Mood differ'd from the Indicative,
" in all Verbs unless the Verb *to be*, only in its
" manner of expressing the *Present Tense* and
" the *Second Past Tense*." When we made this
observation, we were upon the Active Voice;
and to that Voice it extends, but no farther.
For as our Verbs, in their Middle and Passive
Voices, are compounded with the Verb *to be*;
in these Voices, they follow its formation: and
consequently, in their Subjunctive Mood, vary
from the Indicative in Three Tenses, the Pre-
sent, the First Past, and the Second Past; as is
plain in the present instance.

Elective Mood.

Elective Mood.

Present Tense.

Present Tense.

I *may be* beating, thou I *may be* beaten, thou
mayest be beating, he *mayest be* beaten, he
may be beating; *may be* beaten;
We, you or ye, they, We, you or ye, they,
may be beating. *may be* beaten.

First

First Past Tense.

*I might be beating, thou
mightest be beating, he
might be beating;*

*We, you or ye, they,
might be beating.*

First Past Tense.

*I might be beaten, thou
mightest be beaten, he
might be beaten;*

*We, you or ye, they,
might be beaten.*

*Second Past Tense, de-
rived from the Present.*

*I may have been beating,
thou mayest have been
beating, he may have
been beating;*

*We, you or ye, they,
may have been beating.*

*Second Past Tense, de-
rived from the Present.*

*I may have been beaten,
thou mayest have been
beaten, he may have
been beaten;*

*We, you or ye, they,
may have been beaten.*

*Second Past Tense, form'd
from the First Past.*

*I might have been beat-
ing, thou mightest have
been beating, he might
have been beating;*

*We, you or ye, they,
might have been beat-
ing.*

*Second Past Tense, form'd
from the First Past.*

*I might have been beat-
en, thou mightest have
been beaten, he might
have been beaten;*

*We, you or ye, they,
might have been beat-
en.*

Here you'll please to observe, that the Elec-
tive Mood, in all Voices of the Verb, hath
more Tenses than any other Mood, except the
Indicative;

Indicative ; for it hath not only a Present and a First Past Tense, but two Second Past Tenses.

No. 43.

Middle Voice.

Passive Voice.

Potential Mood.

Potential Mood.

Present Tense.

Present Tense.

I *can be* beating, thou
canst be beating, he
can be beating ;

I *can be* beaten, thou
canst be beaten, he
can be beaten ;

We, you or ye, they,
can be beating.

We, you or ye, they,
can be beaten.

First Past Tense.

First Past Tense.

I *could be* beating, thou
couldest be beating, he
could be beating ;

I *could be* beaten, thou
couldest be beaten, he
could be beaten ;

We, you or ye, they,
could be beating.

We, you or ye, they,
could be beaten.

Second Past Tense.

Second Past Tense.

I *could have been* beat-
ing, thou *couldest have*
been beating, he *could*
have been beating :

I *could have been* beat-
en, thou *couldest have*
been beaten, he *could*
have been beaten ;

We, you or ye, they,
could have been beating.

We, you or ye, they,
could have been beaten.

Deter-

Determinative Mood.

The Present Tense of this Mood is, in both Voices, inflected in the same manner as the Second Future of the Indicative Mood.

First Past Tense.

*I would be beating, thou
wouldest be beating, he
would be beating;*

*We, you or ye, they,
would be beating.*

First Past Tense.

*I would be beaten, thou
wouldest be beaten, he
would be beaten;*

*We, you or ye, they,
would be beaten.*

Second Past Tense.

*I would have been beat-
ing, thou wouldest
have been beating, he
would have been beat-
ing;*

*We, you or ye, they,
would have been beat-
ing.*

Second Past Tense.

*I would have been beat-
en, thou wouldest
have been beaten, he
would have been beat-
en.*

*We, you or ye, they,
would have been beat-
en.*

*Obligative Mood.**Present and First Past
Tense.*

*I should be beating, thou
shouldest be beating, he
should be beating;*

*We, you or ye, they,
should be beating.*

*Obligative Mood.**Present and First Past
Tense.*

*I should be beaten, thou
shouldest be beaten, he
should be beaten;*

*We, you or ye, they,
should be beaten.*

Second

Second Past Tense.

I *should have been* beating, thou *shouldest have been* beating, he *should have been* beating;

We, you or ye, they, *should have been* beating.

Second Past Tense.

I *should have been* beaten, thou *shouldest have been* beaten, he *should have been* beaten;

We, you or ye, they, *should have been* beaten.

No. 44.

Middle Voice.

Compulsive Mood.

Present and First Past Tense.

I, thou or you, he ;
We, you or ye, they ;
must be beating.

Second Past Tense.

I, thou or you, he ;
We, you or ye, they ;
must have been beating.

Passive Voice.

Compulsive Mood.

Present and First Past Tense.

I, thou or you, he ;
We, you or ye, they ;
must be beaten.

Second Past Tense.

I, thou or you, he ;
We, you or ye, they ;
must have been beaten.

F

Imperative

Second

*Imperative Mood.**Imperative Mood.**Present and First Past Tense.**Present and First Past Tense.*

Be I, or let me be, beating; Be thou or you, or let thee or you be, beating; Be he, or let him be, beating.

Be I, or let me be, beaten; Be thou or you, or let thee or you be, beaten; Be he, or let him be, beaten.

Be we, or let us be, beating; Be you or ye, or let you or ye be, beating; Be they, or let them be, beating.

Be we, or let us be, beaten; Be you or ye, or let you or ye be, beaten; Be they, or let them be, beaten.

*Second Past Tense.**Second Past Tense.*

Let me, let thee or you, let him; Let us, let you or ye, let them; have been beating.

Let me, let thee or you, let him; Let us, let you or ye, let them; have been beaten.

*Infinitive Mood.**Infinitive Mood.**Present and First Past Tense.**Present and First Past Tense.*

To be beating.

To be beaten.

*Second Past Tense.**Second Past Tense.*

To have been beating.

To have been beaten.

Participle.

*Participle.**Participle.**Present and First Past
Tense.**Present and First Past
Tense.**Being beating.**Being beaten.**Second Past Tense.**Second Past Tense.**Having been beating.**Having been beaten.*

The only thing now to be observ'd here is, that, in the Middle and Passive Voices, the Sign of the Participle Present is *Being*, and of the Second Past Participle *Having been*; the former only occasionally us'd, the latter always.

No. 45.

After this general survey of the English Verb, in its various Conjugations, and through the Moods and Tenses belonging to its several Voices; it will be profitable in the next place to take a separate View of the *Signs* themselves, and occasionally compare them one with another, in order fully and distinctly to comprehend their true meaning, use, and force: Since by attending to this, the system of Moods and Tenses, already given, will not only be further illustrated and impress'd; but the Spirit and Energy of the Verb itself more strongly felt, and clearly understood.

We shall begin therefore with the Signs of the Present and First Past Tenses of the Indicative Mood. The Signs of these Tenses are *Do* and *Did*; for I do not, at present, take notice of the Middle and Passive Voices. What we shall offer concerning the Active Voice, will render a particular review of these others unnecessary, at least as to the import of the Signs.

As all our Verbs, unless those of the First Conjugation which are but a few, are terminated differently in their Present and First Past Tenses; this Difference of Termination sufficiently distinguishes, in almost all our Verbs, the one of these Tenses from the other, and thereby renders the use of the Signs *Do* and *Did*, in general unnecessary.

Thus,	I fight,	I fought,
	I see,	I saw,
	I swim,	I swam,
	I run,	I ran,
	I flee,	I fled,
	I commend,	I commended,

are as clearly distinguish'd from one another, by the difference of Termination; as they would be, were the Signs *Do* and *Did* introduc'd.

I do fight,	I did fight.
I do see,	I did see.
I do swim,	I did swim.

I do

I do run, I did run.
I do flee, I did flee.
I do commend, I did commend.

Nay, they are better express'd without, than by the Sign; for without the Sign we can do that in two words, which, if we introduce the Sign, will cost us three.

No. 46.

But altho' the Signs *Do* and *Did*, are not idly to be introduc'd, that is, when the Verb of itself will do as well; yet there are many occasions, when they may be admitted with propriety and advantage: As to express passion, or earnestness, or in forming a Question, or when preceded by an Adverb or negative Conjunction, or when supplementary of the Tense or Place of any other Verb, or even to form a Rhyme.

First, In passionate discourse, they add a gracefulness to it; for when the passions arise, we naturally rather abound, than are sparing in our words. Thus *Shakespeare*,

" Now by the honour of my Ancestry,
" I *do* applaud thy Spirit."

" Brief as the lightning in the collied night,
" That in a spleen unfolds both heaven and earth;
" And, ere a man hath pow'r to say Behold,
" The jaws of darkness *do* devour it up,"

“ Is’t not enough, is’t not enough, young man,
 “ That I *did* never, no, nor never can
 “ Deserve a sweet look from *Demetrius*’ eye,
 “ But you must flout my Insufficiency ?”

“ There spake my brother, there my father’s grave
 “ *Did* utter forth a voice !”

“ When thou *didst* not, Savage,
 “ Know thine own meaning, but would’st gabble like,
 “ A thing most brutish ; I endow’d thy purposes
 “ With words that made them known,”

No. 47.

Secondly, The Signs *Do* and *Did* may be us’d,
 to express our earnestness in asserting any thing.
 SHAKESPEARE shall prove this.

“ O she *did* so course over my exteriors, with such a
 “ greedy intention, that the appetite of her eye *did*
 “ seem to scorch me up like a burning glass.”

“ Alas, how is’t with you,
 “ That thus you bend your eye on vacancy,
 “ And with th’ incorp’ral air *do* hold discourse ?”

“ With whisp’ring and most guilty diligence,
 “ In action all of precept, he *did* show me
 “ The way twice over.”

“ Thou *didst* promise to bate me a full Year.”

“ Thou’rt by no means valiant ;
 “ For thou *dost* fear the soft and tender fork
 “ Of a poor worm,”

“ The

" The superstitious idle-headed Eld
" Receiv'd, and *did* deliver to our age
" This tale of HERN the hunter for a truth."

" CLARENCE indeed, whom I have laid in darkness,
" I *do* bewEEP to many simple gulls."

" If thou *didst* but consent,
" To this most cruel act, *do* but despair;
" And if thou want'st a cord, the smallest thread
" That ever spider twisted from her womb,
" Will strangle thee; a rush will be a beam,
" To hang thee on: Or would'st thou drown thyself,
" Put but a little water in a spoon,
" And it shall be as all the ocean,
" Enough to stifle such a villain up;
" I *do* suspect thee very grievously."

No. 48.

Thirdly, *Do* and *Did* are very frequently
employ'd in putting a question.

" Why do you look on us, and shake your head,
" And call us orphans, wretches, castaways?"

SHAKESPEAR.

" *Did* I request thee, Maker, from my clay
" To mould me man? *Did* I solicit thee
" From darkness to promote me, or here place
" In this delicious garden?"

MILTON,

" Wherefore *do* I assume
" Those royalties, and not refuse to reign,

- " Refusing to accept as great a share
 " Of hazard as of honour; due alike
 " To him who reigns, and so much to him due
 " Of hazard more, as he above the rest
 " High-honour'd sits"?

IDEM.

Yet the Signs *Do* and *Did* may often, on this occasion be well enough omitted.

- " Attend those men our Pleasure?
 " They are, my Lord, without the palace-gate."
 " Bring them before us.

SHAKESPEAR.

Fourthly, They are naturally introduc'd, when immediately preceded by an Adverb, or negative Conjunction.

- " Much do I suffer, much, to keep in peace
 " This jealous, waspish, wronghead, rhyming race."

POPE.

- " Ne'er yet did base dishonour blur our name,
 " But with our sword we wip'd away the blot."

SHAKESPEAR.

- " The ruthless deep, I know, was not thy fire;
 " Nor fierce Chimæra, belching floods of fire;
 " Nor didst thou from the triple monster spring,
 " Round whom a coil of kindred serpents cling."

GRAINGER.

- " Nor does Apollo always bend his bow." ROSCOMMON.

No.

No. 49.

Fifthly, *Do* and *Did* very often elegantly supply the Place or Tense of some other Verb. This will plainly enough appear in the following Instances, all taken from *Shakespeare*.

" I, lying by the violet in the sun,
" *Do*, as the carrion *does*, (not as the flow'r),
" *Corrupt* with virtue's season; Can it be
" That modesty may more betray our sense,
" Than woman's lightness?"

" I will incontinently *drown* myself."
" Well, if thou *dost*, I shall never love you after."

" But, good my brother,
" Do not, as some ungracious pastors *do*,
" *Shew* me the steep and thorny way to heav'n;
" Whilst, like a puff'd and careless libertine,
" Himself the primrose path of dalliance treads,
" And reck's not his own read."
" He that *berest* thee, lady of thy husband;
" *Did* it, to help thee to a better husband."
" Think not I *flatter*, for I swear I *do* not."

In all these Instances the *Do*, or the *Did*, with energy supply the Place, or Tense, of some other Verb occurring in the Sentence.

No. 50.

Lastly. *Do* and *Did*, while Signs of the Present and First Past Tense of the *Indicative Mood*,
are

are often admitted in poetry for the sake of making out the rhyme.

"Hail many colour'd messenger,
"Who with each end of thy blue bow dost crown
"My bosky acres, and my unshrub'd down."
SHAKESPEAR,

"Death stalks behind thee, and each flying hour,
"Does some loose remnant of thy life devour."
DRYDEN,

"No more the blood its circling course *did* run;
"But in the veins, like isicles it *hung*:
"No more the heart, now void of quick'ning heat,
"The tuneful march of vital motion beat;
"Stiffness *did* into all the sinews *climb*,
"And a short death crept cold through ev'ry *Limb*."
OLDHAM,

"The finch, the sparrow, and the lark,
"The plain-song Cuckow grey,
"Whose note full many a man *doth* mark,
"And dares not answer Nay. SHAKESPEAR,

"Underneath this stone *doth* lie,
"As much virtue, as could *die*;
"Which when alive, *did* vigour give,
"To as much beauty, as could *live*."
BEN. JOHNSON,

No. 51.

Thus far have we treated of *Do* and *Did*, when these terms are us'd as signs of the present, or of the

the First Past Tense. But *Do* is not always the Sign of the present Tense, neither does *Did* always signify the Past Time.

We shall begin with considering the force and meaning of *Do*, when it is not us'd merely as a Sign of the present of the *Indicative*.

And, *First*, you'll please to observe, that it is often a Sign of the *Imperative Mood*, and always carries great energy with it, when so applied: but for the proof of this, we refer to that part of this essay, where the *Imperative Mood* itself is taken into consideration.

Secondly, *Do* is a compleat Verb in itself, and us'd in various meanings. For,

Sometimes it signifies to perform.

"Consider well, what thou intend'st to do;

"And, while thou may'st, so foul a crime eschew."

SANDY:

"In came a beggar of the strolling crew,

"And *did* what all those princes could not do. POPE.

Hence *to do one dead*, or *to do one to death*, are circumlocutions us'd by *Shakespear*, instead of to slay or murder.

"And whilst we breathe, take time to do him dead."

"Plantagenet,

"Is by the stern Lord CLIFFORD done to death."

It signifies also to finish, or put an end to a thing.

"And if thou fail us, all our hope is *done*."

SHAKESPEARE,

"Have *done* thy charm, thou hateful wither'd hag,

IDEM.

It signifies also, in general, to *act*, or *behave*, and to *be well or ill*, in regard to health.

"You, my noble and well-warranted cousin,

"Whom it concerns to hear this matter forth;

"*Do* with your injuries as seems you best."

IDEM.

"I pray, how *does* good Mrs. Ann?"

IDEM.

No. 52.

Concerning *did* we have already observ'd, that it often is no more than a Sign of the Past Time; and of this we have given instances: But we also added, that it was not always merely a Sign of the Past Time; and this we now proceed to illustrate.

And, *First*, it is not merely a Sign of the Past Time, when it belongs to the active Verb *To do*; for then it intimates real action, or behaviour, as well as time.

"He *did* miracles."

"The rest,

"From man or angel, the great Architect

"*Did* wisely to conceal."

MILTON.

Nor,

Nor, *Secondly*, it is a Sign of the Past Time, when it is us'd in the way of supposition; for in that application of it, it may either refer to future, or to present events.

It may refer to future; as when *Shakespeare* says,

“ For, *if* our virtues
“ Did not go forth of us; 'twere all alike,
“ As if we had them not.”

Here the supposition respects future conduct.

It may also refer to present. Thus *Pope*.

“ Did such a spirit, as the Gods impart,
“ Impel one Trojan hand, or Trojan heart;
“ Such as should burn in ev'ry soul, that draws
“ The sword for glory, and his country's cause:
“ Ev'n yet our mutual arms we might employ,
“ And drag yon carcase to the walls of Troy.”

Here the supposition respects immediate event.

No. 53.

From the examples given in our last, and by comparing them one with another, you will find, that when *if*, or any other conditional conjunction, is introduced as the Sign of supposition; in that case, the *person* of the verb precedes *did*, the Sign of the Tense.

“ For if our virtues
 “ Did not go forth of us; &c.

Here *if* being us'd, the word *virtues*, which is the *person* of the verb *To go forth*, precedes *did*, which is the Sign of the Tense of that verb.

But when the word *if*, or some other conditional Conjunction, is not introduc'd as the Sign of supposition; but *did* supplies that, as well as its own place; then, in that case, the *person* of the verb will come betwixt *did*, and the verb itself.

“ Did such a spirit, as the Gods impart,
 “ Impel one Trojan hand, or Trojan heart; &c.

Here *did* supplies the place of *if*, or some other conditional Conjunction, and is us'd by way of supposition; and therefore *spirit*, the *person* of the verb *To impel*, comes, in this and all such cases, betwixt *did*, the sign of the verb, and *impel*, the verb itself.

No. 54.

We have observ'd, that in forming a supposition concerning any thing as happening, we do not always introduce the word *if*, or some such conditional Conjunction; but supply its place with *did*, the Sign of the First Past Tense.

It

It ought here to be added, and you'll please to take notice of it, that the Verb itself, be it what Verb soever, by being put in the First Past Tense, will be capable, even without the assistance of *did*, to supply the place of *if*, or any other conditional Conjunction, so as to intimate an event in the way of supposition only; and, when it doth this, it always precedes its person. POPE shall supply us with proofs.

Thus in the person of one, speaking of the absent *Ulysses*, he remarks what the effects of that prince's presence would be upon those, who, in his absence, had presum'd to make their addresses to his wife *Penelope*.

" *Appear'd* he now with such heroic port,
" As then conspicuous at the Taphian court;
" Soon should yon boasters cease their haughty strife,
" Or each atone his guilty love with life."

And elsewhere he says, I think it is in the person of *Mentor* to *Telemachus*, the son of *Ulysses*:

" *Were* not wise *Sons* descendant of the wife,
" And did not heroes from brave heroes rise;
" Vain were my hopes."

In these instances, the Verbs *appear'd* and *were*, simply by themselves, as all other Verbs may, import a supposition, and precede their persons.

The First Past Tense of the Indicative, whether express'd with or without the sign, seems also

also to be sometimes capable of a future signification. Thus *Shakespear*.

“ Use thy discretion ; I had as lief thou *didst break* his neck as his finger.” *didst break*, i. e. *shouldst break*.

And *Milton*.

“ For what can ’scape the eye
“ Of God all-seeing, or deceive his heart
“ Omniscient ! who, in all things wise and just,
“ Hinder’d not Satan to attempt the mind
“ Of man, with strength intire and free-will arm’d,
“ Complete to have discover’d and repuls’d
“ Whatever wiles of foe, or seeming friend :
“ For still they knew, and ought t’have still remember’d,
“ The high injunction ; not to taste that fruit,
“ Whoever *tempted*.”

Here *tempted* is plainly put, in a future sense, for *should tempt*.

No. 55.

Before we proceed to treat of any other Signs, let this General Observation be well attended to.

That in English, the *Person*, the *Sign* and the *Verb* are commonly so arrang’d, in whatever Mood or Tense we express ourselves, that the *Person* goes first, the *Sign* next, and then the *Verb* itself ; this, I say, is usually the order in which they appear, unless

unless when we propose a question, or speak by way of supposition.

Thus we say,

“ I do love.” “ I may love.” “ I can love.”
“ I would love.” “ I should love.” “ I must love.”

But when we propose a question, or make a supposition, these very words will then appear in this order.

“ Do I love.” “ May I love.” “ Can I love.”
“ Would I love.” “ Should I love.” “ Must I love.”

In proposing a question therefore, or in making a supposition, the arrangement is such, that the *Sign* goes first, the *Person* next, and the *Verb* last.

It may be ask'd, since the arrangement of words is the same in putting a question, as in forming a supposition ; how can we distinguish the one from the other ?

In writing they are easily distinguish'd, because a question is follow'd with this note ? the mark of interrogation; whereas a supposition hath some other of the points coming after it, as a comma, semicolon, or colon, that is to say , or ; or : but never admits of the full stop, or punctum, . because a supposition, in this form of it, is al-

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ways

ways follow'd with an inference, or conclusion, which finishes the period.

In conversation too it is easy to distinguish, notwithstanding the sameness of order in the words, the Question from the Supposition; for, in putting a question, we generally speak in a higher tone, than when we only make a supposition.

No. 56.

As of the Signs *Do* and *Did*, so of *Have* and *Had* it is to be observ'd, that they are not only Signs, but on many occasions real parts of a Verb, viz. of the Verb *To have*, of which *have* is the present tense, and *had* the first past; and, in this application they generally denote possession. Thus.

“ The report goes, she *has* all the rule of her husband's purse; she *hath* a legion of Angels.”

SHAKESPEAR.

“ O *had* I, now, that force I felt of yore.” POPE.

“ The chain *had* full three thousand links.”

SHAKESPEAR.

Again, let it be observ'd concerning *have* and *had*, that they are not only Signs to other Verbs, but to the Verb *To have* itself, as denoting possession;

on ; and that, when they are merely Signs, they both of them allude to past Time.

“ The mutual conference that my mind *bath* had
 “ With you, mine alderliefeft sovereign,
 “ Makes me the bolder to salute my King.”

SHAKESPEAR.

“ You may not so extenuate his offence,
 “ For I *have* had such faults ; but rather tell me,
 “ When I that censure him do so offend,
 “ Let mine own judgment pattern out my death,
 “ And nothing come in partial. IDEM.

“ But is my husband coming ?”

“ Ay, in good Sadness is he ; and talks of the basket
 “ too, however he *bath* had intelligence.” IDEM.

“ I play the fortune-teller, as well as if I *had* had a
 “ witch to my Grannam.” IDEM.

No. 57.

As there are three past Tenses in English, the First, the Second, and the Third, all of them belonging to the Indicative Mood ; we ought to take a comparative view of them, in order to discern, when the one of them is to be made use of, and when the other.

We make use of the First Past Tense, when we refer to actions long since past, and the performers
 G 2 of

of which have already left the present stage of life. In this view of it, it might be call'd the *Historical Tense*. We also make use of it, when we refer to the past actions of ourselves, or others now alive, when taken in a distant view, or unconnected with present proceedings.

The Second Past Tense is seldom us'd but with respect to persons now existing, and with respect to such action of theirs, as have either been but very lately perform'd, or such at least as are taken into view as connected with their present proceedings.

And as to the Third Past Tense, we commonly use it, when we refer to two actions or events, and want to denote that the one of them preceded or ought to precede the other. That which precedes the other, or should have done so, is mark'd by this Tense.

These are the general ideas you are to entertain of those Tenses; and that these ideas concerning them are just, will sufficiently appear, as I apprehend, in what shall be added to illustrate this matter.

No. 58.

Concerning the three past Tenses of the Indicative Mood of our English Verbs, it hath been ob-

observ'd in our last, that they differ in significati-
on, the First Past Tense intimating that what it
treats of, happen'd long since, or a considerable
time ago; the second intimating, that it happen'd
just now, or very lately; and the third intimating,
that what it speaks of, happen'd, or should have
happen'd, before something else.

In our present lesson we shall attempt the proof
of this, by comparing together an instance of each
kind, as occurring in *Shakespeare*.

" A beauty-waining and distressed widow,
" Ev'n in the afternoon of her best days,
" *Made* prize and purchase of his wanton eyes."

Here *made*, the First Past Tense of the Verb
To make, represents this conquest gain'd by the
widow, as an event that had fallen out some con-
siderable Time before: for had it happen'd but
just then, whilst the speaker takes notice of it, or
but a little while before that: *hath made* would
have been the proper expression for it.

Again,

" Look, here comes one, a Gentlewoman of mine,
" Who, falling in the flaws of her own youth,
" *Hath* blister'd her report; she *is* with child.

Here *hath*, which is the Sign of the Second
Past Tense, fixes the misfortune of the young
Gentlewoman to a very late date, and represents

it, in a manner, as having but just then commenced.

Hence the Second Past Tense is, as here, often introductory to the Present.

“ As when Heaven’s fire
 “ *Hath* scath’d the forest oaks, or mountain-pines ;
 “ With singed tops their stately growth, tho’ bare,
 “ *Stands* on the blasted heath.” MILTON.

“ Sir, what ill chance *has* brought thee to this place,
 “ So far from path or road of men, who *pass*
 “ In troop or caravan ?” IDEM.

But to return to *Shakespear*.

“ Here’s money for my meat ;
 “ I would have left it on the board, so soon
 “ As I *had* made my meal.”

Here *had* the Sign of the Third Past Tense, refers to a future event, and plainly intimates, that *the making of the meal* was to have taken place, before the money was to have been deposited on the board ; and consequently *had*, when it refers to an event, represents that event, with which it is connected, as prior, or as intended to be prior, in time, to some other.

And hence it is, that *had*, when it refers to a past event, may be either introductory to the *First Past Tense*, or to the *present* ; for both these Tenses are future, in comparison of the *Third Past*, which always refers to some *prior* event.

“ Now

“ Now night *had* lav'd her courfers in the main,
 “ And left to dewy dawn a doubtful reign ;
 “ Bland sleep, that from the couch of sorrow flies,
 “ (The wretch's solace) *had* not clos'd my eyes :
 “ At last, when morn unbarr'd the gates of light,
 “ A downy slumber *shut* my lab'ring sight.”

GRAINGER.

“ He scarce *had* finish'd, when such murmurs *fill'd*
 “ Th' assembly, as when hollow rocks retain
 “ The sound of blust'ring winds, which all night long
 “ *HAD* rous'd the sea, now with hoarse cadence *LULL*
 “ Sea-faring men o'erwatch'd, whose bark by chance,
 “ Or pinnacle, *ANCHORS* in a craggy bay
 “ After the tempest.”

MILTON.

No. 59.

Of the *First Past Tense* and the *Third*, it is observable that, when they are us'd in the way of supposition, the *First Past Tense* supposes something immediately to happen ; whereas the *Third* supposes it to have happen'd sometime ago. Thus in the verses formerly quoted.

“ *Appear'd* he now with such heroic port,
 “ As then conspicuous at the Taphian court ;
 “ Soon should yon boasters cease their haughty strife,

the word *appear'd*, which is the *First Past Tense*, expresses a supposition of present appearance : But, in the following Verses, where the *Third Past Tense* is us'd,

Had

„ *Had I been* any God of pow'r, I would
 „ Have sunk the sea within the earth, or ere
 „ It should the good ship so have swallow'd, and
 „ The freighted souls within her. SHAKESPEAR.

the words *bad I been*, that is, the Third Past Tense of the Verb, marks the Supposition, as referring itself, not to the Present, but to some former period of time.

No. 60.

I may now present you with those other meanings of *bad*, the Sign of the Third Past Tense, which I have any where met with.

It is employ'd sometimes to express our wishes concerning past events, or conduct. Thus *Helen* says.

“ Ah, *bad* I died, ere to these walls I fled;
 “ False to my country, and my nuptial bed.” POPE.

And the *Sicilian* King.

“ O that ever I
 “ *Had* squar'd me to thy counsel ! then, ev'n now,
 “ I might have look'd upon my queen's full eyes,
 “ Have taken treasure from her lips, and left them
 “ More rich for what they yielded.” SHAKESPEAR.

It seems sometimes occasionally to supply the place of *was*.

“ The steward at that time maintain'd his post, till
 “ he *bad* like to have been blown up with a neighbour-
 ing

“ ing house, which was demolish’d in order to stop the
 “ fire; and would not leave the chair at last, till he had
 “ emptied all the bottles upon the table, and receiv’d
 “ repeated directions from the club to withdraw him-
 “ self.”

ADDISON,

“ Where he *had* wont to give a score of crowns,
 “ Doth he now foist me with a Portague?”

SHAKESPEAR.

And it is us’d, not unfrequently, to supply the
 place sometimes of *would*, and sometimes of *would*
have; concerning which Signs we shall say nothing
 at present, reserving our remarks for the Deter-
 minative Mood.

It supplies the place of *would*. Thus *Shakespear*.

“ Alas, I *had* rather be fet quick i’t’h’earth, and
 “ bowl’d to death with turneps.”

And *Addison*.

“ The truth of it is, a man *had* better be a gally-slave
 “ than a wit, were one to gain that title by those ela-
 “ borate trifles, which have been the invention of such
 “ authors, as were often masters of great learning, but
 “ no genius.”

And it supplies the place of *would have*.

“ They toil, they sweat, thick clouds of dust arise;
 “ The doubling clamours echo to the skies:
 “ Ev’n then the Greeks *had* left the hostile plain,
 “ And fate decreed the fall of Troy in vain;

“ But

" But Jove's imperial queen their flight survey'd,
 " And, sighing, thus bespoke the blue-ey'd maid."

POPE.

" While round the prince the Greeks employ their
 care,

" The Trojans rush tumultuous to the war ;
 " Once more they glitter in refulgent arms,
 " Once more the fields are fill'd with dire alarms,
 " Nor *had* you seen the king of men appear
 " Confus'd, unactive, or surpriz'd with fear ;
 " But fond of glory, with severe delight
 " His beating bosom claim'd the rising fight." IDEM.

" O fertile head, which ev'ry year
 " Could such a crop of wonder bear !
 " Which, might it never have been cast,
 " Each Year's growth added to the last :
 " These lofty branches *had* supplied
 " The earth's bold sons' prodigious pride ;
 " Heav'n with these engines *had* been scal'd,
 " When mountains heap'd on mountains fail'd.

WALLER.

No. 61.

I shall conclude these observations, on the three Past Tenses, with some quotations wherein *had* appears in several senses, and answers different purposes ; and you are to let me know what those purposes are.

" O, said

“ O, said I, Palemon, that it *had* been my fortune to
 “ have met you the other day, just at my return out of
 “ the country from a friend, whose conversation *had*,
 “ in one day or two, made such an impressi^{on} on me,
 “ that I should have suited you to a miracle. You
 “ would have thought indeed, that I *had* been cur’d
 “ of any scepticism and levity, so as never to have ral-
 “ lied more, at that wild rate, on any subject; much
 “ less on these, which are so serious.”

SHAFTESBURY.

“ We *had* like to have *had* our two noses snapt off
 “ with two old men without teeth.” SHAKESPEAR.

“ I *had* not known him, had it not been so.”

SANDYS.

“ For then no steed to feel the bit was broke,
 “ Then *had* no steer submitted to the yoke;
 “ No house *had* gates, blest times! and, in the
 grounds,
 “ No scanty landmarks parcell’d out the bounds.

GRAINGER.

“ O *had* I liv’d in gentle days like these,
 “ To love devoted, and to home-felt ease;
 “ Compell’d I *had* not been those arms to wear,
 “ Nor *had* the trumpet forc’d me from the Fair.”

IDEM.

“ I *had* rather than forty shillings I *had* my book of
 “ songs and sonnets here.” SHAKESPEAR.

No. 62.

We now proceed to consider the Future Tenses,
 particularly the First and Second Futures.

The

The Sign of the First Future, you know, is *shall*, and of the Second *will*. As both these Signs equally respect the Future, it becomes a some nicety, to discern when it is proper to use the one, and when the other.

To fix this, I will place before you the manner in which both are us'd, with such reflections as may determine the propriety of their application.

Our method shall be, to consider the force and tendency of these Signs seperately, as they are severally employ'd by the different Persons of the Verb.

To begin then with the First Person.

Shall is us'd, in the First Person, to express the speaker's disposition with respect to what may happen, provided it so fall out.

" I *shall* be glad to merit by my sword,
" Th' Asylum which I seek among the Volci."

THOMSON,

It is also us'd, in the First Person, to express what the speaker apprehends will be his condition, from the circumstances in which he feels himself at present.

" Merrily, merrily, *shall* I live now,
" Under the blossom that hangs on the bough."

SHAKESPEAR.

It also is us'd, in this Person, simply to point out a future event, with respect to one's own feelings.

“ Why, that's my dainty Ariel ! I *shall* miss thee.”

SHAKESPEAR.

Or with respect to what will befall one in the natural course of things.

“ I *shall* fall

“ Like a bright exhalation in the ev'ning,

“ And no man see me more.”

SHAKESPEAR.

No. 63.

In our last we took notice of the general import of the First Future, when us'd in the First Person ; in this we shall observe the same, concerning the Second Future, when us'd in its First Person,

“ At this instant

“ He bores me with some trick, he's gone to th' king ;

“ I'll follow, and outstare him.” SHAKESPEAR.

Here *I'll*, which is much oftner the contraction of *I will* than of *I shall*, intimates rather present resolution, than future conduct ; at least, it does not merely point at futurity, but intimates that a present determination of mind is the cause of what

what will happen. Such also is the force of it in the following passages.

“ Now by my father’s badge, old Nevil’s crest,
 “ The rampant bear chain’d to the ragged staff ;
 “ This day *I’ll* wear aloft my Burgonet,
 “ As on a mountain’s top the Cedar shews,
 “ That keeps his leaves in spite of any storm.”

SHAKESPEARE.

“ *I’ll* hide my silver-beard in a gold beaver
 “ And in my vaunt-brace put this wither’d brawn.”

IDEM.

It likewise implies not only resolution, but approbation.

“ Give me that man
 “ That is not passion’s slave, and I *will* wear him
 “ In my heart’s core.”

IDEM.

“ Hippolita, I woo’d thee with my sword,
 “ And won thy love, doing thee injuries ;
 “ But I *will* wed thee in another key,
 “ With pomp, with triumph, and with revelling.”

IDEM.

It sometimes implies displeasure, and contains a threatning.

“ If thou more murmur’st, I *will* rend an oak,
 “ And peg thee in his knotty intrails.”

IDEM.

It gives the highest assurance.

" I swear to thee by *Cupid's* strongest bow,
" By his best arrow with the golden head,
" By the simplicity of *Venus'* doves ;
" To morrow, truly, I *will* meet with thee."

SHAKESPEAR.

No. 64.

As in the First Person singular, so in the First Person plural, *shall* and *will* are differently applied.

Thus *shall* foretells what must happen ; and may do this sometimes ironically.

" We *shall* lose our time,
" And all be turn'd to barnacles and apes."

SHAKESPEAR.

" Proud prelate, in thy face
" I see thy fury ; if I longer stay,
" We *shall* begin our ancient bickerings,"

IDEM.

" When rank Therfites opes his mastiff jaws,
" We *shall* hear music, wit, and oracle."

IDEM.

It proposes what is to be perform'd.

" Such noble scenes, as draw the eye to flow,
" We *shall* present."

It

It asks a question.

"*Shall we* send that foolish carrion, Mrs. Quickly
to him?" SHAKESPEAR.

"Uncle, what *shall* we say to this in law?" IDEM.

"*Shall*, ignominious, we with shame retire?" POPE.

And in this manner of its application, it is sometimes left to be supplied by the hearer or reader.

"Return! said *Hector*, fir'd with stern disdain:

"What, *coop* whole armies in our walls again?"

IDEM.

Here *coop* stands for *shall we coop*.

But *will*, in the First Person plural, implies present resolution.

"Brother, we *will* proclaim you out of hand."

SHAKESPEAR.

Or determination with respect to the future.

"If you can command these elements to silence, and
work the peace of the present, we *will* not hand a
rope more."

IDEM.

"Give him heedful note:

"For I mine eyes *will* rivet to his face;

"And, after, we *will* both our judgments join

"In censure of his seeming."

IDEM.

"Our-

"Ourselves, here fix'd, will make the dang'rous stand ;
"Prefs'd as we are, and fore of former fight." POPE.

No. 65.

Thus have we taken into review the First and Second Futures, and compar'd them together in their First Persons singular and plural.

For the Persons of the Verb are mutually related ; the First Person singular to the First Person plural, the Second Person singular to the Second Person plural, and the Third Person singular to the Third Person plural.

I is the First Person singular ; but *I and others* along with me, make *We*, which is the First Person plural.

Thou is the Second Person singular ; but *thou and others* along with thee, make *You or Ye*, which is the Second Person plural.

He, She, It, is the Third Person singular ; but *he with others, she with others, or it with others*, make each of them *they*, which is the Third Person plural.

Thus you see whence the relationship arises, which subsists between the Persons of the Verb.

H

And

And from viewing the Two Futures, as us'd in their First Persons ; you will observe with respect to the First of them, whose Sign is *shall*, that it is us'd either to foretel events, or to express submission to the orders of a superior.

When us'd to foretel events, it may be call'd the *prophetic Tense*.

And concerning the Second Future, whose Sign is *will*, it must appear to you, from every instance that hath been given of it as us'd in the First Person whether singular or plural, that it always implies firmness and resolution with respect to the exertion of our own will, inclination, or passions ; and is therefore a style more accommodated to friendship and equality of rank, than to that distance which separates inferiors from those above them.

And *lastly*, with respect to these two Tenses as us'd in the First Person, you'll observe, that as the First Future simply relates to eventual conduct, enjoyment, or sufferance, without any intimation of these being the result of personal will or inclination : we propose questions in the First Persons of the First Future, but not of the Second. Thus we say, *Shall I*, or *Shall we*, do so or so ? but never, *Will I* ? or *Will we* ? for altho' we may be in a doubt about events, or about the orders or determinations of others ; yet, we
can

can never doubt, or want to be inform'd, about our own will and inclination.

No. 66.

We now proceed to consider *shall* and *will*, or the First and Second Futures, as us'd in the Second Person.

To begin with *shall*. — It is us'd in the Second Person to intimate command, and a superiority in the speaker, over the person spoken to.

“ Thyself

“ *Shall* cross the seas, and bid false *Edward* battle.”

SHAKESPEAR.

“ But come, *Demetrius*, come ;

“ And come, *Ægeus* ; you *shall* go with me,

“ I have some private schooling for you both.” IDEM.

It is us'd to convey solace and encouragement.

“ You *shall* have your bosom on this wretch,

“ Grace of the duke, revenges to your heart,

“ And general honour.”

IDEM.

It also intimates a threatening.

“ Thou *shalt* not live to brag what we have offer'd.”

IDEM.

“ For this be sure, to night thou *shalt* have cramps.”

SHAKESPEAR.

[It is also us'd in the prophetic style.

“ The day will come, that thou *shalt* wish for me,
“ To help thee curse this pois'nous bunch-back'd toad.”

IDEM.

“ Tetter I'll have in pouch, when thou *shalt* lack.”

IDEM.

And it proposes a question with respect to the general event.

“ But *shall* you, on your knowledge, find this way ?”

“ I've ta'en a due and wary note upon't. IDEM.

No. 67.

In using the Second Future in its Second Person, we sometimes intimate our own persuasion concerning another's intention.

“ Thou dost me yet but little harm, thou *wilt* anon.”

SHAKESPEAR.

Or concerning his future conduct.

“ But you *will* take exceptions to my boon.” IDEM.

“ Farewell, good *Pompey*, commend me to the prison,
“ *Pompey*. You *will* turn good husband now, *Pompey*;
“ you *will* keep the house.” IDEM.

It

It is us'd by way of supposition with respect to another's inclination or consent.

" Dear *Isabel*,

" I have a motion much imports your good ;

" Whereto *if you'll* a willing ear incline,

" What's mine is yours, and what is yours is mine."

SHAKESPEAR.

" *If thou wilt* go with me to the alehouse, so ; if not,
" thou art a Hebrew, a Jew, and not worth the name
" of a Christian."

IDEM.

Will, in the Second Person, often belongs to the determinative Mood, and insinuates the present determination or resolution of the Person spoken of. Thus *Falstaff* says to one of his companions.

" And yet you, rogue, *will* ensconce your rags, your
" cat-a-mountain looks, your red-lettuce phrases, and
" your bold beating oaths, under the shelter of your ho-
" nour."

IDEM.

Here, *you will ensconce* is the same as if he had said, *you are determin'd to ensconce*.

In the way of question it is diversely applied. Sometimes it contains an appeal to the Person's self, in regard to his will and inclination.

" And *wilt* thou still be hamm'ring treachery ?" IDEM.

" *Wilt* thou thine eye upon a vapour bend ;

" Or with so weak an opposite contend ?" SANDYS.

And sometimes it contains in it a demand.

“ What say’st thou ? *Wilt* thou be of our confort ?
 “ Say ay, and be the captain of us all.” SHAKESPEAR.

“ But say, if that lewd scandal of the sky,
 “ To liberty restor’d, perfidious fly,
 “ Say ; *wilt* thou bear the mulct ? He instant cries,
 “ I bear the mulct, if *Mars* perfidious flies.” POPE.

No. 68.

Shall is us’d in the Third Person, much in the same way as it was in the Second.

For it conveys a threatening.

“ I wear no knife to slaughter sleeping men ;
 “ But here’s a vengeful sword, rusted with ease,
 “ That *shall* be scoured in his ranc’rous heart,
 “ That slanders me with murder’s crimson badge.”
 SHAKESPEAR.

“ Ah wretch, no father *shall* thy corpse compose,
 “ Thy dying eyes no tender mother close ;
 “ But hungry birds *shall* tear those balls away,
 “ And hov’ring vulturs scream around their prey.”
 POPE.

It conveys encouragement in the form of promise.

“ Besides, a brave large goblet *shall* be thine.”
 DRYDEN.

“ *Warwick*, as ourself,
 “ *Shall* do or undo, as him pleaseth best.” SHAKESPEAR.

It

It intimates what shall happen at the command of the speaker.

- “ This gentle and unforc’d accord of *Hamlet*
 “ Sits smiling to my heart, in grace whereof
 “ No jocund health, that *Denmark* drinks to day,
 “ But the great cannon to the clouds *shall* tell.”

SHAKESPEAR.

It prophecies.

- “ Long *shall* the race of just *Arceſius* reign,
 “ And Isles remote enlarge his old domain.” POPE.

- “ Ilion *shall* periſh whole, and bury all ;
 “ Her babes, her infants at the breast, *shall* fall :
 “ A dreadful leſſon of exampled fate,
 “ To warn the nations, and to curb the great.” IDEM.

“ Go, take their bodies hence.”

- “ I’ll bear them hence ;
 “ But from their aſhes, *Dauphin*, *shall* be rear’d
 “ A Phoenix, that *shall* make all *France* aſear’d.”

SHAKESPEAR.

It questions concerning the general event.

- “ I am their mother, who *shall* bar me from them ?”

IDEM.

And it gives assurance.

- “ No ; long as life this mortal *shall* inſpire,
 “ Here *shall* the wand’ring ſtranger find his home,
 “ And hospitable rites adorn the dome.” POPE.

- “ The murkiest den,
 “ The moſt opportune place, the ſtrong’ſt ſuggeſtion ,

H 4

“ Our

" Our worser genius can, *shall* never melt
 " Mine honour into lust." SHAKESPEAR.

" Hark how I'll bribe you :
 " Not with fond shekels of the tested gold,
 " Or stones whose rates are either rich or poor,
 " As fancy values them ; but with true pray'rs,
 " That *shall* be up at heav'n, and enter there,
 " Ere Sun rise." SHAKESPEAR.

No. 69.

The Second Future is us'd in the Third Person, to declare, not in the way of prophecy but of simple affirmation or conjecture, what may happen.

" She *will* outstrip all praise,
 " And make it halt behind her."
 " I believe it
 " Against an oracle." SHAKESPEAR.

" Tune a deploring dump ; ---
 " This, or else nothing, *will* inherit her." IDEM.

" Foul deeds *will* rise
 " (Tho' all the earth o'erwhelm them) to men's eyes." IDEM.

By means of the Second Future, we, in the way of reasoning, draw an inference from what has been premis'd.

" Shrunk with dry famine, and with toils declin'd,
 " The drooping body *will* desert the mind." POPE.
 " A

" A most auspicious star, whose influence
 " If now I court not, but omit ; my fortunes
 " *Will* ever after droop." SHAKESPEAR.

Or we make a supposition, or express our hopes
 or fears, concerning futurity.

" I fear, I fear, 'twill prove a giddy world."
 SHAKESPEAR.

" I fear me, lords, for all this flatt'ring gloss,
 " He *will* be found a dang'rous protector," IDEM.

" My lord protector *will*, I doubt it not,
 " See you well guerdon'd for these good deserts,"
 IDEM.

" I hope, Sir, your worship *will* be my bail." IDEM.

" I do fear,
 " When every feather sticks in its own wing,
 " Lord Timon *will* be left a naked gull,
 " Who flashes now a Phoenix. IDEM.

Will in the Determinative Mood and Third
 Person, as also in the Future, is expressive of the
 nature, and state or disposition, not only of living
 beings and qualities, but of inanimate things.

" While yet th'expected tempest hangs on high,
 " Weighs down the cloud, and blackens in the sky ;
 " *The mafs* of waters *will* no wind obey :
 " Jove sends one gust, and bids them roll away."
 POPE.

" A tree,

“ *A tree, tho’ hewn with axes to the ground;*
 “ *Renews his growth, and springs from his green wound:*

“ *Altho’ his root wax old, his fibres dry;*
 “ *Altho’ the sapless bole begin to die;*
 “ *Yet will at scent of water freshly sprout,*
 “ *And like a plant thrust his young branches out,”*

SANDYS.

“ *For all the rest,*
 “ *They’ll take suggestion, as a cat laps milk;*
 “ *They’ll tell the clock to any bus’ness, that*
 “ *We say befits the hour.”*

SHAKESPEAR.

“ *The Moor is of a free and open nature:*
 “ *And will as tenderly be led by the nose,*
 “ *As asses are.”*

IDEM.

“ *But virtue, as it never will be mov’d,*
 “ *Tho’ lewdness court it in a shape of heav’n;*
 “ *So lust, tho’ to a radiant angel link’d,*
 “ *Will fate itself in a celestial bed,*
 “ *And prey on garbage.”*

IDEM.

“ *I have a roisting challenge sent amongst*
 “ *The dull and factious nobles of the Greeks,*
 “ *Will strike amazement to their drowsy spirits.”*

IDEM.

In the way of question, *will* either simply refers to futurity, or to the inclination and disposition of the person spoken of, or appeals to that inclination.

“ *How will the country, for these woful chances,*
 “ *Mis-think the king, and not be satisfied?”*

IDEM.

“ And

“ And *will* she yet debate her eyes on me,
 “ On me ; whose all not equals Edward's moiety ?”

Idem,

No. 78.

To bring together in one view, the observations which have arisen to us concerning the use and application of *shall* and *will*, which are the Signs of the First and Second Futures in English.

Shall in the First Person whether singular or plural, as when we say *I shall* or *we shall*, respects futurity either in the way of reasoning, prediction, or declaration of submission to the will of a superior. It also admits of the form of a question, as when we say *shall I ?* or *shall we ?*

But *will* in the First Person whether singular or plural, as when we say *I will* or *we will*, does not always respect futurity, but sometimes the present time. When it respects the present time, it belongs to the Determinative Mood, and marks the speaker's resolution as proceeding from his own approbation or dislike, and not from the will of another. When it respects futurity, it marks the future conduct, as arising from the speaker's own inclination, and not from any deference to another's judgment or rank. Nor does it admit of being put by way of question, as in *Will I ? Will we ?*

we? — For we can never be strangers to our own will, nor can any other person inform us so well concerning it, as we ourselves can.

Again, *shall* in the Second Person whether singular or plural, as when we say *thou shalt* or *ye shall*, represents the speaker as in some degree of authority, eminence, or power, over the person address'd; for it is in that style we command, promise, threaten, or doom, the person spoken to. In the Third Person also whether singular or plural, as when we say, *be she or it shall*, or *they shall*, the speaker appears as a person of distinction or authority; for in this style he either prophesies, promises, or threatens. And in both persons a question may be put. *Shalt thou? Shall ye? Shall be she or it? Shall they?*

But *will* in the Second and Third Persons, whether singular or plural, confers no such pre-eminence upon the speaker; for in saying *thou wilt*, or *ye will*, the speaker only intimates his own persuasion concerning the present disposition, or future conduct of another: and in saying *be she it will*, or *they will*, either draws an inference, in the way of reasoning, from what hath been premis'd; or expresses his hopes or fears concerning what may arise from the disposition nature or state of beings, whether living or inanimate, which come under his present consideration. — Questions also are propos'd by *will* in the Second and Third Persons,

sons; *Wilt thou? Will ye? Will he, she, or it? Will they?* — But they differ in this from those propos'd by *shall*: *Shall* asks with reference to the will of another, concerning what may, or may not happen, just as that will permits; whereas *will* inquires about the event, as flowing from, and depending upon, not the will of the person to whom the inquiry is address'd, but the inclination or nature of the person or thing itself, concerning whom the inquiry is made.

No. 71.

As a praxis or trial of skill with respect to your discernment in the application of *shall* and *will*, that is, in the use of your First and Second futures; I shall finish what I have to offer on this head, by presenting you with a collection of passages, wherein *shall* and *will* interchangeably appear.

“ I *will* be Scheator to them both, and they *shall* be Exchequers to me.”

SHAKESPEAR.

“ I *will* stir up in *England* some black storm,
 “ And this fell tempest *shall* not cease to rage
 “ Until the golden circuit round my head,
 “ Like to the glorious sun's transparent beams,
 “ Do calm the fury of this mad-brain'd flaw.”

IDEM.

“ Four days *will* quickly steep themselves in nights,
 “ Four nights *will* quickly dream away the time;

“ And

“ And then the moon, like to a silver bow
 “ New-bent in heaven, *shall* behold the night
 “ Of our solemnities.” SHAKESPEAR.

“ A day *will* come, when fate's decree
 “ And angry Gods *shall* wreak this wrong on thee.” POPE.

“ And I *will* purge thy mortal grossness so,
 “ That thou *shalt* like an airy Spirit go.” SHAKESPEAR,

’Tis sport to have the Engineer
 “ Hoist with his own petar ; and ’t*shall* go hard,
 “ But I *will* delve one yard below their mines,
 “ And blow them at the moon.” IDEM.

“ I am in love, but a team of horses *shall* not pluck
 “ that from me ; nor who it is I love, and yet ’tis a wo-
 “ man : but what woman, I *will* not tell myself, and
 “ yet ’tis a milk-maid ; and yet ’tis not a maid, for she
 “ hath had gossips ; and yet ’tis a maid, for she is her
 “ master’s maid.” IDEM.

“ Nor *will* the God’s awaken’d fury cease,
 “ But plagues *shall* spread, and fun’ral fires intreatse,
 “ ’Till the great king without a ransom paid,
 “ To her own Chrysa send the black ey’d maid ;
 “ Perhaps, with added sacrifice and pray’r,
 “ The Priest may pardon, and the God may spare.” POPE.

“ Sir, induc’d by my charity, and hearing how hasty
 “ ly you are to depart ; I am come to advise you, com-
 “ fort you, and pray with you.”

“ Not I, Friar. I have been drinking hard all night,
“ and *will* have more time to prepare me, or they *shall*
“ beat my brains out with billets. I *will* not consent
“ to die this bout, that’s certain.” SHAKESPEARE.

No. 72.

The distinct manner in which we have taken notice of the First and Second futures, will render it less needful to say much about the Third and Fourth; for what hath been observ’d concerning the First, whose Sign is *shall*, will be found in a great measure applicable to the Third, whose Sign is *shall have*; and the remarks made on the Second, whose Sign is *will*, tend clearly in some degree to determine the force and meaning of the Fourth, whose Sign is *will have*.

Besides, as the Third and Fourth futures occur but seldom, especially in poetical works, from whence we have chosen principally to select our examples; I shall but just give you an instance of each, adding to them such observations as may be pertinent.

The *Third Future* appears in the following passage.

“ The city, rous’d, *shall* to our rescue haste;
“ And this mad archer soon *have* shot his last.” POPE.

That

That is.

“ This mad archer *shall* soon *have* shot his last ; for
“ the city, rous’d or alarm’d by us, shall, at our com-
“ mand, hasten to our rescue.”

And *Shakespeare* expresses himself in the *Fourth Future*, thus.

“ When that he calls for drink, *I’ll have* prepar’d him
“ A chalice for the noſce ; whereon but ſipping,
“ If he by chance eſcape your venom’d tuck,
“ Our purpoſe may hold there.”

On this paſſage, let it be obſerv’d, in the *First* place, that, in *English*, we frequently ſubſtitute the *Preſent* of the *Indicative*, inſtead of the *First Future*, and the *Second Paſt Tense* of the *Indicative*, inſtead of the *Third Future* ; and that this ſubſtitution is generally made by us, whenever we uſe the adverb of time *when*, (wich refers either to time paſt, preſent, or future,) in its future ſenſe : or employ any of the conditional Conjunctions ; or after a ſuppoſition.

Thus, in the preſent paſſage, the expreſſion *When that he calls for drink*, has plainly a reference to futurity, and means, *when he ſhall call for drink*. The *Preſent Tense*, therefore, is here ſubſtituted, after *when*, inſtead of the *First Future*.

And

And that the *Second Past Tense* may, after *when*, supply the place of the *Third Future*, will appear from this passage of *Dryden*.

“ His faithful friends, our jealousies and fears
“ Call Jebusites, and PHARAOH’s pensioners;
“ Whom *when* our fury from his aid *has* torn,
“ He shall be naked left to public scorn.”

Here the expression, *Whom when our fury from his aid has torn*, plainly respects future action, and is equivalent to *whom when our fury shall have torn from his aid*.

So with respect to the conditional conjunctions, let *Till* and *If* be Instances.

“ Here on my knee I vow to God above,
“ I’ll never pause again, never stand still;
“ *Till* either death *hath* clos’d * these eyes of mine,
“ Or fortune giv’n me measure of revenge.”

SHAKESPEAR.

“ Well niece, I hope to see you one day fitted with a
“ husband.”

“ Not *till* God make † man of some other metal than
“ earth.”

IDEM.

“ *If* you *outstay* the time; upon mine honour
“ And in the greatness of my word, you *die*. IDEM.

Secondly, Let it be observ’d, with respect to the *Third* and *Fourth Futures*, when consider’d in a

* *Hath clos’d* i. e. *shall have clos’d*.

† *make* i. e. *shall make*.

comparative view with the *First* and *Second*; that the *Third* and *Fourth* mark the event referr'd to by them, as preceding that which is denoted by the *First* or *Second*.

Thus, in the first example, the archer was to have shot his last at the very first appearance of the rous'd citizens; and, in the second example, the chalice was to be prepar'd before it was call'd for; and, in that from *Dryden*, the jehusites were to be torn away, before the person spoken of was left naked to the scorn of the public.

No. 73

The Subjunctive Mood, which now claims our attention, is that which is elegantly subjoin'd, according to what we have formerly observ'd, to the conditional Conjunctions Before; Ere; Except; Howsoever, However, or How'er; If; Lest; So; Tho', or Altho'; Till or Until; Unless; — the pronoun Whatsoever, Whatever, or Whate'er; the Conjunction Whether; and the Pronoun Whosoever, Whoever, or whoe'er; and perhaps a few more.

Of these therefore we shall treat in order.

The

The Subjunctive Mood, in its present Tense, is annex'd to *Before*.

"The canker galls the Infants of the Spring
Too oft, *before* their buttons be disclos'd."

SHAKESPEARE.

"Now, my good Lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it."

IDEM.

And to *Ere*.

"Steel, if thou cut not out the burly-bon'd clown
into chimes of beef; *ere* thou sleep in thy fleeth; I be-
seech Jove on my knees, thou may'st be turn'd into
Hob-nails."

IDEM.

"Hence then to hell,
Thou and thy wicked crew; there mingle broils,
Ere this avenging sword begin thy doom;
Or some more sudden vengeance, wing'd from God,
Precipitate thee with augmented pain."

MILTON.

And to *Except*.

"*Except* the Lord build the house, they labour in vain
that build it; *except* the Lord keep the city, the watch-
man waketh but in vain."

PSALM cxxvii. 1.

"*Except* I be by SILVIA in the night,
There is no music in the Nightingale."

SHAKESPEARE.

And to *Howsoever*, *However*, or *Howe'er*.

"If outrag'd, cease that outrage to repel,

"Bear it, my Son, *howe'er* thy heart rebel." POPE.

"*However* it be, a life compos'd of trivial circumstances, shews a man but little in that light, in which he is most famous." IDEM.

And to *If*.

"If he be not born to be hang'd, our case is miserable." SHAKESPEAR.

"If chance some shepherd with a distant dart
The savage wound, he rouses at the smart." POPE.

"The chariest maid is prodigal enough,
If she unmask her beauty to the moon." SHAKESPEAR.

"In such base sentence if thou couch thy fear;
Speak it in whispers, lest a Greek should hear." POPE.

"Witness if I be silent, morn or ev'n,
To hill or valley, fountain or fresh shade,
Made vocal by my song, and taught his praise." MILTON.

"If, from this hour,
Within these hallow'd limits thou appear;
Back to th'infernal pit I'll drag thee chain'd,
And seal thee so, as henceforth not to scorn
The facil gates of hell, too slightly barr'd." IDEM.

"Tho' what *if* earth
 " Be but the shadow of heav'n ; and things therein
 " Each t'other like, more than on earth is thought."
 MILTON.

No. 74.

The Subjunctive Mood, in its Present Tense,
 is also annex to *Lest*.

" Bid him bring his pow'r
 " Before sun-rising, *lest* his Son GEORGE fall
 " Into the blind cave of eternal night," SHAKESPEARE.

" Go, *lest* the haughty partner of my sway
 " With jealous eye thy close access survey." POPE,

" This let him know,
 " *Lest*, wilfully transgressing, he pretend
 " Surprisal ; unadmonish'd, unforewarn'd." MILTON.

" Reason he made right ;
 " But bid her well beware, and still erect,
 " *Lest*, by some fair-appearing good surpriz'd,
 " She dictate false, and misinform the will." IDEM.

And to *so*.

" Do not stand on quilllets---how to slay him :---
 " Be it by gins, by snares, by subtlety ;
 " Sleeping or waking ; 'tis no matter how,
 " So he be dead." SHAKESPEARE.

“ Revenge at first thought sweet,
 “ Bitter ere long, back on itself recoils ;
 “ Let it ; I reckon not, *so* it *light* well aim’d.”
 MILTON.

And to *Tho’* or *Altho’*.

“ Authority, *tho’* it *err* like others,
 “ Hath yet a kind of med’cine in itself,
 “ That skins the vice o’th’ top.” SHAKESPEAR.
 “ *Tho’* fortune’s malice *overthrew* my state,
 “ My mind exceeds the compass of her wheel.” IDEM.

Altho’ Aurora *sway*

“ The dewy confines of the night and day.” SANDYS.

“ She was a vixen, when she went to school ;
 “ And *tho’* she *be* but little, she is fierce.”
 SHAKESPEAR.

“ Then, when I am thy captive, talk of chains,
 “ Proud liminary Cherub ! but, ere then,
 “ Far heavier load thyself expect to feel
 “ From my prevailing arm ; *tho’* heaven’s king
 “ Ride on thy wings, and thou with thy compeers,
 “ Us’d to the yoke, draw’st his triumphant Wheels
 “ In progress, through the road of heav’n star-pav’d.”
 MILTON.

And to *Till* or *Until*.

“ Plantagenet ! I come, Plantagenet !
 “ And this thy Son’s blood, cleaving to my blade,
 “ Shall rust upon my weapon ; *till* thy blood
 “ Congeal’d with his, *do* make me wipe off both.”
 SHAKESPEAR.
 Remark

Remark here, pray, a particular, which I find we have omitted to take notice of, when we were upon the Sign *do*; that *do* is not only us'd as a Sign in the Indicative and imperative Moods, but also in the Subjunctive: and that when it belongs to the latter, it is express'd through all the persons immutably as in the First, that is, without ever changing its termination.

" Pinch him, and burn him, and turn him about ;
" *Till* candles, and star-light, and moon-shine *be* out."

SHAKESPEAR.

" To boundless vengeance the wide realm *be* giv'n,
" *'Till* vast destruction *glut* the queen of heav'n." POPE.

" Here GREECE shall stay ; or if all GREECE retire,
" Myself will stay, *till* Troy or I *expire*." IDEM.

" PALLAS and I, by all the Gods can bind,
" Have sworn destruction to the TROJAN kind ;
" Not ev'n an instant to protract their fate,
" Or save one member of the sinking state ;
" *Till* her last flame *be* quench'd with her last gore,
" And ev'n her crumbling ruins *are* no more." IDEM.

From the last lines of the preceeding quotation, as well as from the last lines cited from *Milton*, it appears, that when another Verb is connected, by means of the Conjunction *and*, with that Verb which hath been put in the Subjunctive Mood after one of the conditional Conjunctions, the

con-

connected Verb may, to diversify the style, be put in the Indicative Mood.

“*Tho’* heaven’s king *ride* on thy wings, and thou *drawest* his triumphant wheels.”

“*Till* her last flame *be quench’d*, and her ruins *are* no more.”

No. 75.

The Subjunctive Mood, in its Present Tense, is subjoin’d also to *Unless*.

“*To-morrow’s* Sun, *unless* my skill *be* vain,
“ Shall see huge heaps of foes in battle slain.”

DRYDEN.

“ The misery of my case, and great numbers of such
“ sufferers, plead your pity and speedy relief ; otherwise
“ must expect, in a little time, to be lectur’d, preach’d and
“ pray’d into want, *unless* the happiness of being sooner
“ talk’d to death *prevent* it.”

ADDISON.

“ This subject for Heroic Song
“ Pleas’d me, long chusing, and beginning late ;
“ Not sedulous, by nature, to indite
“ Bases and tinsel trappings ; Me, of these
“ Nor skill’d nor studious, higher argument
“ Remains ; sufficient of itself to raise
“ That name ; *unless* an age too late, or cold
“ Climate, or years, *damp* my intended wing
“ Depress’d

" Depress'd; and much they may, if all be mine,
 " Not Her's, who brings it nightly to my ear."

MILTON,

And to *Whatsoever*, *Whatever*, or *Whate'er*,

" Patience herself, *what* Goddess *'er* she be,
 " Doth lesser blench at sufferance, than I do."

SHAKESPEAR,

" *Whatever* be our fate, yet let us try
 " What force of thought and reason can supply." POPE.

And to *Whether*.

" *Whether* the tyranny be in his place,
 " Or in his emineuce that fills it up,
 " I stagger in."

SHAKESPEAR.

" Let us not slip th'occasion, *whether* scorn,
 " Or satiate fury, *yield* it from our foe." MILTON.

" *Whether* his first design be to withdraw
 " Our fealty from God; or to disturb
 " Conjugal love, than which perhaps no bliss,
 " Enjoy'd by us, excites his envy more:
 " Or this, or worse; leave not the faithful side,
 " That gave thee being, shades thee, and protects."

IDEM.

And to *Whosoever*, *Whoever*, or *Who'er*.

" Yon archer, comrades, will not shoot in vain;
 " But from the threshold shall his darts be sped,
 " *Who'er* he be, till ev'ry prince lie dead."

POPE.

No.

No. 76.

'Tis observable with respect to the Subjunctive Mood in its Present Tense, that however frequently it appear subjoin'd to the words already taken notice of, yet it often appears without them, and that in the Imperative Form.

"Live pious : you must die : religion prize ;
 " Death to the tomb will drag you from the fane :
 " Confide in Verse ; lo, where TIBULLUS lies !
 " His all a little urn will now contain." PIERCY.

Here the conditional Conjunctions *Altho* and *However* may be supplied, along with the Person of the Verb. *Altho' you live pious, Altho' you prize religion, However you confide in Verse.*

"Live RODRIGO,
 " He calls me to a restitution large
 " Of gold and jewels, that I bobb'd from him
 " As gifts to DESDEMONA." SHAKESPEAR.
 " The time of universal peace is near ;
 " Prove this a prosp'rous day, the three nook'd world
 " Shall bear the Olive freely." IDEM.

Here *if* may be supplied, and the Person of the Verb transpos'd ; for *Live RODRIGO*, is the same as, *If RODRIGO live : and prove this, as If this prove.*

" I come

"I come

"To answer thy best pleasure; *be't to fly,*

"To swim, to dive into the fire, to ride

"On the curl'd clouds."

SHAKESPEAR.

"*Be'st* thou he or no,

"Or some enchanted trifle to abuse me,

"As late I have been; I not know."

IDEM.

"*Be* thou a spirit of health, or goblin damn'd;

"Bring with thee airs from heav'n, or blasts from hell;

"*Be* thy events wicked, or charitable:

"Thou com'st in such a questionable shape;

"That I will speak to thee."

IDEM.

"*Tide* life, *tide* death, I come without delay."

IDEM.

In all these instances, *Whether* may be supplied, and the Person of the Verb transpos'd. Thus, in the First instance, *Be't to fly*, is the same with, *Whether it be to fly*. And, in the Second instance, the words, when stript of the poetic mode and reduc'd to their natural order, are, *I know not, whether thou be'st he or no*, &c. And, in the Third, *Be thou a Spirit of health*, &c. *Bring with thee airs from heav'n*, &c. *Be thy events wicked*, &c. All these are expressions exactly tantamount to, *Whether thou be a Spirit of health*, &c. *Whether thou bring with thee airs from heav'n*, &c. and *whether thy events be wicked*, &c.

The

The propriety with which the Conditional Conjunctions may, as above explain'd, be in these several cases introduc'd; serves to determine that these modes of expression, whenever thus circumstanc'd, belong to the Subjunctive, and not to the Imperative Mood. And, indeed, the Imperative form of expression, when it only asks a question, or states a supposition, belongs intirely to the Subjunctive Mood; and appears often, in the latter case, without the Person.

“ Be your tears wet ? ”

“ Yes, faith ; I pray you, weep not, ” SHAKESPEAR.

“ Our indiscretion sometimes serves us well,

“ When our deep plots do fail ; and that should learn us,

“ There's a Divinity that shapés our ends,

*“ Rough-hew them * how we will. ”* IDEM.

No. 77.

When the Subjunctive Mood, in its Present Tense, appears not in the form of supposition, that is, with the Verb preceeding its Person; and even sometimes when it does thus appear: it often comes unpreceded by the Conditional words, especially when it happens to be subjoin'd, as on many

* *Rough-hew them, i. e. Rough-hew we them.*

many occasions it elegantly may, to the Indicative or imperative Moods.

It is thus subjoin'd to the Indicative in the following instances.

" These that accus'd him in his intent toward our wives, are a yoke of his discarded men, very rogues now they be out of service." SHAKESPEAR.

" But, for your conscience?"

" Ten consciences, that stand 'twixt me and Milan, Candid be they, and melt ere they molest." IDEM.

" I pray God his bad voice bode no mischief; I had as lief have heard the night raven, come what plague could have come after it." IDEM.

N. B. Tho' I have plac'd this as an instance, where the Subjunctive Mood in the form of supposition follows the Indicative; yet in reality it here follows the Determinative, not the Indicative Mood: for the phrase, *I had as lief have heard*, is in reality equivalent to *I would have chosen as willingly to have heard*. Yet as I had collected nothing, respecting in this view the Determinative Mood, I admitted this single passage to stand where it does. But to go on with our instances.

" He his wonted pride
" Soon recollecting; with high words that bore
" Semblance of worth, not substance, gently rais'd
" Their fainting courage, and dispell'd their fears:

Then

"Then straight commands, *that*, at the warlike sound
 "Of trumpets loud, and clarions, *be* uprear'd
 "His mighty standard. MILTON.

Here the Subjunctive Mood, in its Present Tense, follows a *Verb of Command* in the Indicative, with the interposition of *that*, the Conjunction which commonly preceeds *what is affirm'd or order'd*. "He commands *that* his mighty standard *be* uprear'd."

The Verb *to be*, in the Subjunctive Mood, is sometimes left to be understood, when that Mood follows the Indicative.

Thus Pope.

"Jove honours me, and favours my designs;
 "And here I *stay*, if such his high behest,
 "While life's warm spirit beats within my breast.

Here, *if such his high behest*, stands for, *if such be his high behest*.

And that the Subjunctive Mood, in its Present Tense, is subjoin'd, without Conditional Conjunctions, to the Imperative; may appear from what follows.

"See you, the fornicatrefs *be* remov'd."

SHAKESPEAR.

"Saddle WHITE SURREY for the field to morrow:
 "Look that my staves *be* sound, and not too heavy."

IDEM.

"The

"The king doth pass his revels here to-night;

"Take heed the queen come not within his sight;

"For OBERON is passing fell and wrath,

"Because that she, as her attendant, hath

"A lovely boy, stol'n from an INDIAN king."

SHAKESPEAR.

"Swear, fool, or starve; for the Dilemma's ev'n:

"A tradesman thou! and hope to go to heav'n."

DRYDEN.

In this last instance, it follows an exclamatory address to the Person.

No. 78.

And, lastly, it is observable, that the Subjunctive Mood, in its Present Tense, may be introduc'd, and that not inelegantly, merely for Rhyme's sake.

"Shall we their fond pageant see?"

"Lord, what fools these mortals be!" SHAKESPEAR.

"Therefore to know men's souls, and what they are;

"View them beset with dangers, and with care:

"For then their words will with their thoughts agree;

"And, all the mask pull'd off, show what they be."

CREECH.

"The Cowslips tall, her pensioners be;

"In their gold-coats spots you see:

Those

" Those be rubies, fairy favours ;

" In those freckles live their favours. SHAKESPEARE.

" Not winds to voyagers at sea,

" Nor show'rs to earth, more necessary be ;

" Than verse to virtue."

COWLEY.

After having so particularly survey'd the Present Tense of the Subjunctive Mood, and before we proceed to the other Tenses of it, it may not be amiss to recollect what we have observ'd concerning it.

First, This Tense is us'd after Conditional Conjunctions, and one or two pronouns ; such are, to give them in Alphabetical order, Before, Ere, Except ; Howsoever, However, or Howe'er ; If, Left, So ; Tho', or Altho' ; Till, or Until ; Unless ; Whatsoever Whatever, or Whate'er ; Whether ; Whosoever, Whoever, or Whoe'er ; and to these may be added the Adverbs *There*, *Where*, and *Where-ever* or *Where'er*.

Thus *Milton*.

" All are not of thy train ; *there be*, who faith

" Prefer, and piety to God ; tho' then

" To thee invisible, when I alone

" Seem'd, in thy world, erroneous to dissent

" From all. — My sect thou seest ; now learn, too late,

" How few sometimes may know, when thousands err."

And

And *Shakespear*.

"Where be the bending peers that flatter'd thee?"

"Now, Lords, take leave until we meet again."

"Where-e'er it be, in heav'n or in earth."

Secondly. It often appears without these Conjunctions, &c; yet even then it generally carries with it a Conditional meaning, or expresses a supposition.

Thirdly. When it appears without these Conjunctions, it generally follows the Indicative or Imperative Moods; and particularly, Verbs of commanding; or may be subjoin'd to an exclamatory address.

Fourthly. It is often us'd by poetic license, or for diversifying the phraseology, instead of the Indicative Mood itself; but, unless when so us'd, is always of a Conditional nature, and implies a supposition: So that the Subjunctive Mood, in this view of it, might have been call'd the *Conditional Mood*, or *Mood of supposition*.

No. 79.

We now shall take into consideration the *First Past Tense* of the Subjunctive Mood.

K

It

It hath already been observ'd, that in all Verbs of the Active Voice, unless the Verb *To be*, the Subjunctive Mood differs from the Indicative only in Two Tenses, the Present, and the Second Past; and that the Verb *To be*, in its Subjunctive Mood, varies from its Indicative, in three Tenses, the Present, the First Past, and the Second Past: consequently those Verbs, or *Voices* of the Verb, which are compounded with the Verb *To be*, that is to say, the *Middle* and *Passive* Voices, will, in their Subjunctive Mood, differ from the Indicative, not only in the Present and Second Past Tenses, but in the First Past Tense.

The Sign of the First Past Tense of the Subjunctive Mood, when it differs from the Indicative, is *were* or *wert*, instead of *was* or *wast*.

Now that the *Middle* and *Passive* Voices differ thus, in the First Past Tense of their Subjunctive Mood, from that same Tense in the Indicative, will appear from the following instances.

First, as to the *Middle* Voice.

“ I could hardly write in plainer terms, or keep at a greater distance from metaphor and poetry, even if I *were* demonstrating a mathematical proposition.”

“ Altho’ *thou wert* meditating the downfall of the French monarchy, yet it never would enter into thy mind to hurt that people in their natural rights.”

" *Were he bounding his life in the defence of his*
 " country, he might be justly prais'd; but to throw it
 " thus away, in private quarrels, is ridiculous."

Secondly, as to the Passive Voice.

" But you, my brace of lords, *were I so minded,*
 " I here could pluck his highness' frown upon you,
 " And justify you traitors." SHAKESPEAR.

" *When wert thou known in ambush'd fights to dare,*
 " Or nobly front the horrid face of war?" POPE.

" O that the tenor of my just complaint,
 " *Were sculpt with steel on rocks of Adamant.*"
 SANDYS.

No. 80.

Let it be farther observ'd, concerning this Tense, that it is not only subjoin'd to the Conditional Conjunctions already taken notice of, but to the cautionary word *Provided*, and the Comparative Conjunction *As*.

" Robbing was honour'd, *provided it were* done with
 " gallantry." POPE.

" The repetitions in Homer have a certain antiqua-
 " ted harmony, not unlike the burden of a song, which
 " the ear is willing to suffer, and *as it were* rests upon."
 IDEM.

"My Lord, will't please you to fall to?"
 "Taste of it, first; *as* thou wert wont to do."
 SHAKESPEAR.

"O PALLAS, thou hast fail'd thy plighted word,
 "To fight with caution, not to tempt the sword."
 "I warn'd thee, but in vain; for well I knew
 "What perils youthful ardour would pursue;
 "That boiling blood would carry thee too far,
 "Young *as* thou wert in dangers, raw to war."
 DRYDEN.

"Nay, mark how LEWIS stamps, *as* he were nettled."
 SHAKESPEAR.

In the last instance *if* is understood after *as*.

The other sort of words to which the Subjunctive Mood, particularly in this Tense of it, is subjoin'd; are words of *wishing*, of which in our next.

No. 81.

The words of wishing, requiring the First past Tense of the Subjunctive Mood, are the Interjections *O*, or *Alas*, whether singly by themselves, or with the affirmative Conjunction *that* subjoin'd to them; the Verb *To wish*, in same manner;
 and

and the words *would* and *had*, when signifying the same, or nearly so, as the Verb *To wish*.

That *O*, by itself may have this Tense annex'd to it, will appear from *Milton*,

" In me, all
" Posterity stands curst.---Fair Patrimony
" That I must leave you, Sons! *O were* I able
" To waste it all myself, and leave you none.---
" So disinherited, how would ye blest
" Me, now your curse!"

That *O*, or *Ab*, with *that* accompanying it, requires the same Tense; will be apparent from what follows.

" *O that* I were a God, to shoot forth thunder
" Upon these paltry, abject, servile drudges!"
SHAKESPEAR.

" *O that* estates, degrees, and offices,
" Were not deriv'd corruptly; *that* clear honour
" Were purchas'd by the merit of the wearer!" IDEM.

" Is he not approv'd in the height a villain, that hath
" slander'd, scorn'd, dishonour'd my kinswoman?---*O*
" *that* I were a man!---What, bear her in hand, until
" they came to take hands; and then with public accu-
" sation, uncover'd slander, unmitigated rancour---*O*
" God, *that* I were a man!—I would eat his heart in
" the market-place." IDEM.

" *Ab that* my fear were false, *ab that* it were!" IDEM

That the Verb *To wish* admits, in same manner, of this Tense in partnership with it; the following instances will make appear.

“ I took the compliment, and *wish'd*, I told him, the case *were* really as he imagin'd; that I might justly merit his esteem and love.” SHAFTESBURY.

“ I reason'd with a Frenchman yesterday,
“ Who told me, in the narrow seas that part
“ The French and English, there miscarried
“ A vessel of our country, richly fraught;
“ I thought upon ANTONIO, when he told me;
“ And *wish'd*, in silence, *that it were* not his.”

SHAKESPEAR.

“ It *were* to be *wish'd* some passage *were* found, in any authentic author, that might tell us the time of the year, when the ETHIOPIANS kept this festival at DIOSPOLIS; for from thence one might determine the precise season of the year, wherein the actions of the ILIAD are represented to have happen'd.” POPE.

And as to *would* and *had*, when signifying to wish; let the passages following suffice.

“ I *would* my daughter *were* dead at my foot, and the jewels in her ear! O *would* she *were* hears'd at my foot, and the ducats in her coffin!” SHAKESPEAR.

“ I *would* you *were*, as I would have you be.” IDEM.

“ I *had* rather than forty pounds I *were* at home.”

IDEM.

No.

No. 82.

The First Past Tense of the Subjunctive Mood is also, not unfrequently, subjoin'd to *Would*, when a Sign of the Determinative; and to *May* and *Might*, of the Elective; and to *Could*, of the Potential; and to Verbs in the *Indicative* Mood.

It is subjoin'd to *would*.

" One *would* think a story of this nature, so fit for
" age to talk of and infancy to hear, *were* incapable of
" being handed down to us." POPE.

" He is very well favour'd, and he speaks very shrew-
" ishly; one *would* think his mother's milk *were* scarce
" out of him." SHAKESPEAR.

It is subjoin'd to *May* and *Might*.

" You *may* deny too, that you *were* the cause." IDEM.

" Else *might* I think that CLARENCE, EDWARD's
" brother,
" *Were* but a feigned friend to our proceedings." IDEM.

And to *could*.

" O that your young nobility *could* judge
" What 'twere to lose it, and be miserable." IDEM.

“ Betake thee

“ To nothing but despair. — A thousand knees,

“ Ten thousand years together, naked, fasting,

“ Upon a barren mountain ; and still winter

“ In storm perpetual ; *could* not move the Gods

“ To look that way thou *wert*. SHAKESPEAR.

And to the *Indicative* Mood.

“ *Pray*, Madam, by what means *were* you made ac-

“ quainted with his designs ?” FARQUHAR.

“ Either thou *art* most ignorant by age,

“ Or thou *wert* born a fool.” SHAKESPEAR.

“ A borrow’d title hast thou bought too dear ;

“ Why *didst* thou tell me, that thou *wert* a king ?”

IDEM.

And here it will be proper to take notice of the following almost obsolete phrases.

“ Is all our company here ?”

“ *You were best* to call them generally, according to
“ the scrip.” IDEM.

“ I would kifs before I spoke.” —

“ *You were better* speak first, and when you were gra-
“ vel’d for lack of matter, you might take occasion to
“ kifs.” IDEM.

These expressions, *You were best*, and *You were better*, are equivalent to *It would be best for you*, or *It would be better for you*, to do so and so.

It

It may further be remark'd, concerning this Tense, that it not only follows Conditional Conjunctions, Words of Wishing, *Would* when a Sign of the Determinative Mood, *May* and *Might* of the Elective, *Could* of the Potential, and Verbs in the Indicative Mood; but often makes its appearance, without any such introduction.

In this case it is either connected with the Second Person, or it implies a supposition, or else stands for *had been*, *would be*, *would have been*, or *should be*.

It is often thus connected with the Second Person.

“ Worthy MONTANO, *you were wont be civil*.”

SHAKESPEAR.

“ Before the Sun,

“ Before the Heav'ns, *thou wert*.”

MILTON.

No. 83.

Were, the Sign of the First Past Tense of the Subjunctive Mood, appears also in various Senses. Sometimes it denotes a supposition; sometimes it is put for *had been*, sometimes for *would be*, sometimes for *would have been*, and sometimes for *should be*.

It

It denotes a supposition, either respecting present or future time.

" *Were* it I thought death menac'd would ensue,
 " This my attempt ; I would sustain alone
 " The worst, and not persuade thee." MILTON.

" *Were't* not better,
 " Because that I am more than common tall,
 " That I did suit me all points like a man ;
 " A gallant Curtelax upon my thigh,
 " A boar-spear in my hand ; and (in my heart
 " Lie there what hidden woman's fear there will)
 " We'll have a swashing and a martial outsize,
 " As many other mannish cowards have,
 " That do outface it with their semblances."

SHAKESPEAR.

" Consider, Mr. SCALE, that *were* it not for the bravery of these officers, we should have FRENCH dragoons among us, that would leave us neither liberty, property, wives, nor daughters." FARQUHAR.

" I presume, that your worship is a captain by your cloaths, and your courage."

" Suppose I *were*, would you be contented to list, friend ?" IDEM.

" Give me your pardon :
 " I have spoke this, to know if your affiance
 " *Were* deeply rooted ; and shall make your lord,
 " That which he is, new o'er ; and he is one
 " The truest manner'd ; all men's hearts are his."

SHAKESPEAR.

It

It is put for *bad been*.

- " Our spoils he kick'd at ;
 " And look'd upon things precious, as they *were*
 " The common muck of 'h' world,"

- " Hold your hands,
 " Both you of my inclining, and the rest ;
 " *Were* it my cue to fight, I should have known it,
 " Without a prompter." SHAKESPEAR.

It is put for *would be*, and that either as simply implying futurity in it, or as including fitness also.

First, as implying Futurity.

- " A wisp of straw *were* worth a thousand crowns,
 " To make this shameless Callat know herself." SHAKESPEAR.

- " On other works tho' TROY with fury fall,
 " And pour her armies o'er our batter'd wall ;
 " There GREECE has strength : but this, this part o'er-
 thrown,
 " Her strength *were* vain," POPE,

- " Thee, sacred bard ! could then funeral fires
 " Snatch from us ? On thy bosom durst they feed ?
 " Not fanes *were* safe, not JOVE's refulgent spires,
 " From flames that ventur'd on this impious deed." PIERCY.

Secondly, as including fitness.

- " By the bare scalp of ROBIN HOOD's fat friar,
 " This fellow *were* a king for our wild faction." SHAKESPEAR.
 We

We meet with it sometimes alternately occurring for *would be*, and in the way of *supposition*.

"It is a bitter deputy."

"Were he meal'd

"With that which he corrects; then *were* he tyrannous." SHAKESPEAR.

"How wretched, *were* I mortal, *were* my state."

POPE.

"But let us ever praise him, and extol

"His bounty, foll'wing our delightful task,

"To prune these growing plants, and tend these flow'rs,

"Which *were* it toilsome, yet with thee *were* sweet."

MILTON.

And it is put for *would have been*.

"I am myself indifferent honest; but yet I could accuse me of such things, that it *were* better my mother had not bore me.

SHAKESPEAR.

And, *lastly*, it sometimes supplies the place of *should be*; or occurs alternately in that signification, and that of *would be*.

"I shew more mirth than I am mistress of; and would you yet I *were* merrier?"

IDEM.

"I warrant they would whip me with their fine wits, till I *were* as crest-fallen, as a dried pear."

IDEM.

"And durst he, as he ought, resent that wrong; This mighty tyrant, *were* no tyrant long."

POPE.

What

"What praise *were* thine; could'st thou direct thy dart,
 "Amidst his triumph, to the SPARTAN'S heart!" POPE.

"He *were* an excellent man that *were* made just in
 "the midway between him and BENJAMIN; the one
 "says nothing, the other is ever more *telling*." "

SHAKESPEAR.

Let it be remark'd, however, that it is more ex-
 culable in poetry, than in prose, to use *were* for
bad been, would be, would have been, or should be.

No. 84.

Of the Second Past Tense of the Subjunctive
 Mood, which is the last Tense belonging to it,
 and of which *have* is the Sign; you are to remark,
 that we use it, rather than the same Tense of the
 Indicative Mood, after the Conditional Conjun-
 ctions, and after the Elective or Optative Mood.

First, after the Conditional Conjunctions.

"Hail universal Lord! be bounteous still,
 "To give us only good: and *if* the night
 "Have gather'd aught of evil, or conceal'd;
 "Disperse it, as now light dispels the dark."

MILTON.

"How gloomily he looks!
 "If he, as I suspect, *have* found my love;

"His

“ His jealousy will furnish him with fury,
 “ And me with means to part.” **DRYDEN.**

“ I will not be sworn, but love may transform me to
 “ an oyster; but I'll take my oath on it, *all* he *shall*
 “ made an oyster of me, he shall never make me a fool.”
SHAKESPEAR.

“ Do you hear whether *ANTONIO* have had any loss at
 “ sea or no.” **IDEM.**

Secondly, after the Elective or Optative Mood.

“ I left no ring with her; what means this Lady?
 “ Fortune forbid, my outside *have* not charm'd her.”
IDEM.

No. 85.

We now come to the **Elective Mood**; and, in surveying the Sign of the Present Tense of it, shall, as we have already done in the Subjunctive Mood, take this Sign under notice in its personal order.

The Sign of the Present Tense of this Mood is *may*, and the First Persons of it are *I* and *We*.

It hath been already observ'd of this Mood that it represents the manner, in which the persons act,

to depend pretty much upon choice; and thence it hath been call'd the Elective Mood.

"We *may* surprize and take him at our pleasure."

SHAKESPEAR.

"Here we *may* reign secure."

MILTON.

"I *may* sit in a corner, and cry hey-ho for a husband."

SHAKESPEAR.

But tho' this Mood implies in it, *will* or *choice*, yet it generally insinuates likewise the *reasonableness* of the action, the *probability* of the event, and marks the *end* or *object* of the will or action.

It insinuates the reasonableness of the thing; as in these expressions of Mr. POPE.

"We *may* suppose the built of their Ships, and the number of men they contain'd, to be much alike."

"As for HOMER's repetitions, we *may* divide them into three sorts; of whole narrations and speeches, of single sentences, and of one Verse or hemistich."

SO SHAKESPEAR.

"'Tis strange, my THESEUS, what these Lovers speak of."

"More strange than true; I never *may* believe These antique fables, nor these fairy toys."

It

It intimates the probability of the event; as in
SHAKESPEARE.

“ So we, well cover’d with the night’s dark mantle,
“ At unawares *may* beat down EDWARD’s guard,
“ And seize himself. IDEM.

And it marks the end or object of the will.

“ Come, let us sup betimes, that afterwards
“ We *may* digest our complots in some form.” IDEM.

“ What in me is dark,
“ Illumine; what is low, raise and support :
“ That to the height of this great argument
“ I *may* assert eternal providence,
“ And justify the ways of God to man.” MILTON.

What I would have you to remark is, that altho’ this and the following Moods of the English Verb have not formally any Future Tense, yet the *Present Tense* of these Moods often occasionally admits a *Future Sense*. Thus, in the Present case, *May*, when intimating probability, or marking the end or object of the will, *refers to something Future*; as is plain from the passages above recited.

No. 86.

We observ’d in our last that *may*, which is the Sign of the Present Tense of the Elective Mood,
is

is us'd not only in the First Person, precisely to point out the person's conduct, as depending upon will or *choice*, but that it also intimates Reasonableness, Probability, and marks the End or Object of the will; and has in it, occasionally, not only a *Present*, but *Future* Signification.

I proceed now to shew that this Sign, when us'd in the First Person, may be applied *interrogatively*, and that not only in a *Present*, but in a *Future* sense; and that, in both cases, it bears a reference to the lawfulness or equity of conduct.

Of its application in the *Present Tense*, or referring to *Present Conduct*, when *interrogatively* us'd, MILTON affords us this example.

"Hail, holy light, off-spring of heav'n first born!

"Or, of th'Eternal, Coeternal beam!

"May I express thee unblam'd; since God is Light,

"And never but in unapproach'd Light

"Dwelt from eternity? dwelt then in thee,

"Bright effluence of bright essence, increate!"

And of its reference to *Future* conduct, when so us'd, let us take this instance from SHAKESPEARE.

"May we, with the warrant of womanhood and the

"witness of a good conscience, pursue him with any

"further revenge?"

No. 87.

May, when the Sign of the Present of the Elective Mood and us'd in the *First Person*, keeps its natural order of a Sign, in all the other applications of it already taken notice of, except when us'd *interrogatively*: that is to say, in those *other applications* of it, it appears *between* the Person and the Verb: but, when it is us'd *interrogatively*, it assumes another place, and appears *before* the Person and Verb.

When we were upon the Indicative Mood, we had occasion to observe, that this *latter* situation of the Sign belong'd to it in two cases, to wit, when the Sign was us'd *interrogatively*, and when it was us'd in the way of *supposition*.

We have now an opportunity of observing further, that the Sign takes place of its person and Verb, not only when it intimates a *Question*, or a *Supposition*; but also when it implies a *wish*, or is us'd *Optatively*.

This leads us to our next remark concerning the use of *May* in the *First Person*, and that is, that it is frequently us'd *Optatively*, or to express a wish; and that, whenever it is *so* us'd, it *preceeds* its Person and Verb.

To prove this, let us cite Mr. POPE.

“ May I lie cold, before that dreadful day ;
“ Press’d with a load of monumental clay.”

Let me observe farther, that it is in this Mood chiefly, that we express our wishes; it may therefore be call’d, when it is thus us’d, the *Optative Mood*.

And, when thus us’d, the *Sign* may often be omitted; thus SHAKESPEAR.

“ Curs’d be I, that I did so.”

That is, at full,

“ May I be curs’d for having done so.”

No. 88.

Upon observing, as in our last, that in proposing a *Question*, making a *Supposition*, or expressing a *Wish*, we always place the *Sign* before the Person and Verb: It may be inquir’d, how are we to distinguish, when a *Question* is asked, or when a *Supposition* is advanc’d, or when a *Wish* is utter’d; since, in all these cases, the *arrangement* of words is exactly the same, the *Sign* always preceeding the person and its Verb.

In answer to this, let it be observ'd;

That in the Present Tense of the Elective or Optative Mood, we never make a Supposition by transposing the Sign.

The only uncertainty therefore, that can here take place from the sameness of arrangement, is with respect to the distinguishing a *Question* from a *Wish*.

Now, in writing, these are easily distinguish'd; the *Question* having always a point peculiar to itself affix'd to it, call'd the point of interrogation, and shaped, as we have already had an opportunity of observing, thus? — whereas a *Wish* terminates in some other of the points.

And, in conversation, they are also easily distinguish'd, not only by the circumstances attending them, and the air of the person, but even by the tone of the Voice; for in asking a *Question* we generally in this Mood speak lower, than in expressing a *Wish*.

No. 89.

We proceed now to consider *May*, as it is us'd in the Second Person.

In

In this Person it is often applied to point out the *possibility* of an event, the *allowableness* of conduct, or the *disposition* of one Person towards another in the way of *Wishing*.

It points out the *possibility* of an event, in such expressions as these.

"Why, as I told thee, 'tis a custom with him
"I th' afternoon to sleep; there thou *may'st* brain him,
"Having first seiz'd his books." SHAKESPEAR.

"Great as thou art, ev'n thou *may'st* stain with gore
"These PHRYGIAN fields, and press a foreign shore."
POPE.

The expression of this is more *Elliptical* in the following instances, where the Verb is omitted immediately after the Sign, tho' express'd elsewhere in the Sentence.

"Consider well, what thou intend'st to do;
"And while thou *may'st*, so foul a crime *eschew*."
SANDYS.

"Go; while thou *may'st*, avoid the dreadful fate."
POPE.

It likewise gives permission, or marks the *allowableness* of conduct.

"You *may* jest on; but, by the holy rood,
"I do not like these several Councils, I." SHAKESPEAR.

“ Choose, for thy command,
 “ Some peaceful province in Acrostic land ;
 “ There *may'st* thou wings display, and altars raise,
 “ And torture one poor word a thousand ways.”

DRYDEN.

And it is taken *Optatively*.

“ Oh brave young Prince, thy famous Grandfather
 “ Doth live again in thee ; long *may'st thou* live,
 “ To bear his Image, and renew his Glories !”

SHAKESPEAR.

In this Person of the Optative Mood, the Sign
 is frequently suppress'd, especially in poetry.

Thus SHAKESPEAR.

“ Well minded CLARENCE, *be thou* fortunate.”

That is to say.

“ *May'st thou be* fortunate.”

And again.

“ For as a surfeit of the sweetest things
 “ The deepest loathing to a stomach brings ;
 “ Or as the heresies, that men do leave,
 “ Are hated most of those they did deceive :
 “ So *thou*, my surfeit and my heresy,
 “ *Of all be hated*, but the most by me.”

That

That is, when fully express'd,

"May'st thou be hated of all, but most by me."

No. 90.

May, when us'd in the Third Person, expresses either *possibility*, *probability*, the *end* of conduct, *allowableness*; or it is applied, sometimes *Interrogatively*, sometimes *Optatively*.

It expresses *possibility* in such instances as these.

"We know what we are; but know not what we
may be." SHAKESPEARE.

"A lover *may* bestride the gossamer,
That idles in the wanton Summer-air,
And yet not fall; so light is vanity." IDEM.

"Now need I drugs, that *may* old age indue
With vigour, and the flow'r of youth renew." SANDYS.

"The day *may* come, when all our warriors slain,
That heart shall melt, that courage rise in vain." POPE.

"Space *may* produce new worlds." MILTON.

“ My tables ;—meet it is I should set down,
 “ That one *may* smile, and smile, and be a villain ;
 “ At least, I'm sure it *may* be so in DENMARK.”

SHAKESPEAR.

Probability of event is insinuated by this Sign
 in.

“ The man, who suffers, loudly *may* complain ;
 “ And rage he *may*, but he shall rage in vain.” POPE.

The *end*, or object in view, is pointed at by it,
 as in.

“ Pray you, tread softly, that the blind mole *may* not
 “ hear a foot-fall.” SHAKESPEAR.

“ Ah, cut my lace asunder,
 “ That my pent heart *may* have some scope to beat.”
 IDEM.

“ Our better part remains,
 “ To work in close design, by fraud or guile,
 “ What force, effected not ; that he no less,
 “ At length from us *may* find, who overcomes
 “ By force, hath overcome but half his foe.”
 MILTON.

“ O thou of fraudulent heart, shall I be led
 “ To share thy feast-rites, or ascend thy bed ;
 “ That, all unarm'd, thy vengeance *may* have vent,
 “ And magic bind me, cold and impotent ?” POPE.

In

In marking the *end*, or object in view, the *Sign* itself may sometimes be *omitted*. Thus *Addison*.

" In order therefore that the resemblance in the ideas
 " *be wit*, * it is necessary, that the ideas should not lie
 " too near one another in the nature of things; for where
 " the likeness is obvious, it gives no surprize."

* *Be wit*, i. e. *may be wit*.

And SHAKESPEAR.

" Come, thick night,
 " And pall thee in the dunnest smoke of hell,
 " That my keen knife *see not* * the wound it makes;
 " Nor heav'n peep thro' the blanket of the dark,
 " To cry, Hold, Hold!"

* *See not*, i. e. *may not see*.

" I pray God his bad voice *bode* * no mischief."

* *Bode*, i. e. *may not bode*.

" And lead these testy rivals so astray,
 " As one *come not* * within another's way."

* *Come not*, i. e. *may not come*.

" Now join your hands, and, with your hands, your
 hearts;
 " That no dissention *hinder* * government."

SHAKESPEAR.

* *Hinder*, i. e. *may binder*.

And

And Sir HENRY WOTTON.

“ But if greatness be so blind,

“ As to trust in Tow’rs of air ;

“ Let it be with goodness lin’d,

“ That at least the fall be * fair.”

* Be, i. e. may be.

Allowableness or *Equity* is mark’d by it in.

“ Unheedful vows *may* heedfully be broken.”

SHAKESPEAR.

“ Who can advise, *may* speak.” MILTON.

And it is applied *interrogatively*, in the way of doubt.

“ What *may* this mean,

“ That thou, dead corse, again in compleat steel

“ Revisit’st thus the glimpses of the moon,

“ Making night hideous ?”

SHAKESPEAR.

No. 91

Now, to consider *may* in the Third Person, as applied *Optatively*, which is what remains to be done ; we shall here, in order to give a full idea of the *Optative* Mood, at least in its Present Tense, consider how the *Optative* is express’d, in this Tense and Person of it, in English.

When

When the *Optative*, or any other Mood, is express'd *fully*; the *Person*, *Sign*, and *Verb*, always appear: but when express'd *elliptically*, some or other of these are absent.

When the *Sign* is us'd in the *Optative* Mood, the Mood in that case is, in English, generally to be express'd *at full*; that is, not only with the *Sign*, but with the words expressive of the *Person* *Verb*.

But when the *Sign* is *not us'd*; along with it may be *dropt* in English, sometimes the word *expressive* of the *Person*, and sometimes that *expressive* the *Verb*.

The *Optative* Mood therefore, in its Present Tense, hath, in English, four different appearances. For,

Either it appears *at full*, having *Sign*, *Person*, and *Verb*.

Or it appears *without* the *Sign*.

Or it appears *without* *Sign* and *Person*.

Or it appears *without* *Sign* and *Verb*.

Of these *appearances*, therefore, in order.

And

And, First, of its appearance *at full*; it is thus express'd in the following instance.

“ And *may* their blood, who first the league confound,
 “ Shed like this wine, *distain* the thirsty ground;
 “ *May* all their consorts serve promiscuous lust,
 “ And all their race be scatter'd as the dust.” POPE.

No. 92.

Secondly, the *Optative* Mood, or *Elective* Mood us'd *Optatively*, appears in English frequently *without* any word expressive of *the Sign*. This is the case in the following instances.

“ *Angels* * and Ministers of grace defend us!
 SHAKESPEAR.

* i. e. *May Angels*.

“ *The worm* * of conscience still begnaw thy soul.”
 IDEM.

* i. e. *May the worm*.

“ *Each* * fair instalment, coat, and sev'ral crest,
 “ With loyal blazon evermore be blest.” IDEM.

* i. e. *May each*.

"No sleep * shut up that deadly eye of thine." IDEM.

* i. e. *May no sleep.*

"Now, all the blessings *

"Of a glad father compass thee about." * IDEM.

* i. e. *May all the blessings.*

"But, God * in mercy deal so with my soul,
"As I in duty love my King and Country." IDEM.

* i. e. *May God.*

"My lord, GLOSTER is dead."

"Marry, God * forefend."

* i. e. *May God.*

IDEM.

"Jesu maintain your royal excellence." IDEM.

* i. e. *May Jesus.*

"All the infections, that the sun sucks up
"From bogs, fens, flats, on PROSPER fall, and make
him

"By inch-meal a disease. IDEM.

* i. e. *May all.*

"Never

" *Never* * harm
 " Nor spell, nor charm,
 " Come our lovely lady nigh;
 " So, good night, with lullaby." SHAKESPEAR.

* i. e. *May never*.

" *God* * speed fair HELENA; whither away!"

IDEM.

* i. e. *May God*.

" If this be false; *heav'n* * all its vengeance shed,
 " And levell'd thunder strike my guilty head. POPE.

* i. e. *May heav'n*.

" *The best* * and wholsom'st spirits of the night
 " Envelop you, good provest." SHAKESPEAR.

* i. e. *May the best*.

" For treasur'd wealth, nor stores of golden Wheat,
 " The hoard of frugal fires, I vainly call;
 " *A little farm* * be mine, a cottage neat,
 " And wonted couch where balmy sleep may fall."

PIERCY.

* i. e. *May a little farm*.

" *He* * that doth the ravens feed,
 " Yea providently caters for the sparrow,
 " Be comfort to my age." SHAKESPEAR.

* i. e. *May be*.

No.

No. 93.

In our last, we, in the second place, took notice, that the *Optative Mood*, in English, often appear'd *without the Sign* belonging to it, and elegantly too, as the then produc'd examples clearly prove.

This shall come in confirmation of what we then advanc'd; for we have here to take notice, that when the *Sign* of the Verb in this Mood of it, is *conceal'd*, the Verb often assumes the form of the *Third Person Imperative*, but the Sense directs us to reduce it to the *Optative Mood*, by adding the *Sign*, and transposing the *Person*, as will appear from the following instances.

" Be they like corn on houses tops,
 " Which reaper's sickle never crops,
 " Nor binder in his bosom bears;
 " That withers still, before it ears." SANDYS.

" Ah, *perish Helen, perish all her kind!*
 " For whose curs'd cause in AGAMEMNON's name,
 " He trod so fatally the paths of fame." POPE.

" Nymph, in thy orisons
 " Be all my sins remember'd." SHAKESPEAR.

" O *perish* rather all that's rich and rare,
 " The di'mond quarry, and the golden vein;
 " Than

"Than that my absence cost one precious tear,
"Or give some gentle maid a moment's pain."

PIERCY.

"Far be the thought of this from HENRY's heart,
"To make a shambles of the parliament."

SHAKESPEAR.

"So perish Troy, and all the TROJAN line;
"Such ruin theirs, and such compassion mine."

POPE.

"Thou, polish'd bard, thy loss tho' here we mourn,
"Hast swell'd the sacred number of the blest:
"Safe rest thy gentle bones within their urn!
"Nor heavy press the earth upon thy breast."

PIERCY.

"Bright shine the Plough-share, our support and joy;
"But rust, deep rust, the Vet'ran's arms destroy."

GRAINGER.

These expressions, when the *Sign* is supplied and the *person transpos'd* so as immediately to follow it, are all of them plainly *Optative*.

May they they be like corn on houses tops.

May Helen perish, may all her kind perish.

May all my sins be remember'd in thy orisons.

O may all that's rich and rare perish, &c.

May the thought of this be far from HENRY's heart.

May

May Troy so perish, and all the TROJAN line.

May thy bones rest safely.

Nor may the earth press heavy.

May the Plough share shine.

No. 94.

Thirdly, the Optative Mood sometimes appears without Sign and Person.

"Now, fair befall thee, and thy noble house."

SHAKESPEAR.

"Now, much beshrew my manners and my pride,

"If HERMIA mean'd to say LYSANDER ly'd." IDEM.

Instead of

"Now, may what is fair, or fortunate, befall thee."

"Now, may it much beshrew, or annoy, my manners and pride."

And, Fourthly, it even sometimes is us'd, when neither Sign, nor Verb, is express'd; particularly in

M

such

such phrases as these, where a wish is plainly implied.

"Shame on himself, for my desert is honour."

SHAKESPEAR.

"Hail to thee, Lady."

IDEM.

"Good day, my Lord; what at your book so hard?"

IDEM.

"Good e'en, brother."

IDEM.

"A murrain on your monster."

IDEM.

"Wedding is great JUNO's crown;

"O blest'd bond of board and bed!

"HYMEN peoples ev'ry town;

"Wedlock, then be honoured:

"Honour, honour and renown,

"To HYMEN, God of ev'ry town." IDEM.

Instead of

"May shame alight on himself."

"May hail, i. e. prosperity, happen to thee."

"May a good day befall you."

"May a good evening be thine."

"May a murrain seize on your monster."

"May honour, may honour and renown be ascrib'd
to HYMEN."

"But

" But what a *vengeance* makes thee fly
" From me too, as thine enemy ?" BUTLER.

" Out on thee, villain ; wherefore dost thou mad me."
SHAKESPEAR.

" 'Tis mine, and I will have it ; —
" If you deny me, *fie* upon your law." IDEM.

In these two last instances, Interjections are taken Substantively.

No. 95.

We shall conclude our animadversions upon the Present Tense of the *Elective* Mood by introducing some passages, for practice sake, wherein *may* occurs in different Senses.

" I beseech your Grace, that I *may* know
" The worst that *may* befall me." SHAKESPEAR.

" Alone, the ILION ramparts let him leave,
" And bear what stern ACHILLES *may* receive :
" Alone, for so we will ; no TROJAN near :
" Except, to place the dead with decent care,
" Some aged HERALD ; who, with gentle hand,
" *May* the slow mules and fun'ral car command."

POPE.

M 2

Or

Or wherein the Elective Mood itself, with or without *may*, is express'd variously.

" *All springs reduce* their currents to mine eyes;
 " That I, being govern'd by the wat'ry moon,
 " *May* send forth plenteous tears to drown the world."

SHAKESPEAR.

" O thou whose thunder rends the clouded air,
 " Who in the heav'n of heav'ns has fix'd thy throne,
 " Supreme of Gods! unbounded and alone!
 " Hear, and before the burning sun descends,
 " Before the night her gloomy veil extends,
 " Low in the dust *be laid* yon hostile spires,
 " *Be* PRIAM's palace *sunk* in GRECIAN fires,
 " In HECTOR's breast *be plung'd* this shining sword,
 " And slaughter'd heroes *groan* around their Lord."

POPE.

No. 96.

In considering the import of the next Sign; we shall not so much fix our attention upon the various meanings, or senses, in which it may be taken, since they are similar to what we found belonging to the former; as particularly attend to the *Tense*, in which it is us'd; for this Sign sometimes denotes the *Present*, sometimes the *First Past*, and sometimes the *Future*.

The

The Sign itself is *might*; and it is call'd the Sign of the *First Past Tense* of the *Elective* Mood, because, tho' it be sometimes found in a signification implying the time *Present*, and sometimes in that implying the time *Future*, yet it is this alone which, in the *Elective* Mood, denotes the *First Past Tense*.

Our first observation shall be, that this *Sign* sometimes refers us to the *Present* time. This is the case, when it is us'd in the way of *supposition*, and preceeds the Person and Verb to which it is applied.

“ *Might* my voice incite ;
 “ Now, now, this instant, should commence the fight.”
 POPE.

Or when it is introduc'd in connection with a *supposition* relating to Present time, *express'd* or *understood*.

“ No difference of interests or opinions have been
 “ able to withdraw his protection from me : and I
 “ *might* justly be condemn'd for the most unthankful of
 “ mankind, *if* I did not always preserve for him (viz.
 “ the Earl of PETERBOROUGH) a most profound respect
 “ and inviolable gratitude.” DRYDEN.

“ Not one but suffer'd ; and too dearly bought
 “ The prize of honour, which in arms he fought :
 “ Some doom'd to death, and some in exile driv'n,
 “ Outcasts, abandon'd by the care of heav'n ;

" So worn, so wretched, so despis'd a crew,
 " As ev'n old PRIAM * *might* with pity view."

DRYDEN.

* That is to say, *Were he now alive.*

" This gallant, whom thou seest,
 " Was in the wreck ; and * *but he's* something stain'd
 " With grief, that's beauty's canker, thou *might'st* call
 him
 " A goodly person."

SHAKESPEAR.

* i. e. *Were it not that he is.*

" Is not this something more than phantasy ?
 " Before my God, I *might* not this believe,
 " *Without* the sensible and true avouch
 " Of mine own eyes."

IDEM,

Here *without* is equivalent to "*Were it not for.*"

" Well *might* I wish ; *could* mortal wish renew
 " That strength, which once in boiling youth I knew."
 POPE,

No. 97.

Our next observation is, that *might* is frequently us'd to denote *Time past*. Such, with respect to time, is the purport of it in.

" Fair ANN PAGE hath answer'd my affection,
 " So far forth as herself *might* be her chooser."

SHAKESPEAR.

" Back

“ Back to the thicket slunk
“ The guilty serpent, and well *might*; for EVE,
“ Intent now wholly on her taste, nought else
“ Regarded.”

MILTON.

In this application of it, it is sometimes us'd instead of *Might have*, the Sign of the Second Past Tense of this Mood.

Thus Mr. POPE says.

“ The probable fable is, the recital of such actions,
“ as tho' they did not happen, yet *might*, in the common
“ course of nature.

For here *might* stands for *might have happen'd*.

And in the same manner MILTON says.

“ Fix'd on the fruit she gaz'd; which, to behold,
“ *Might* tempt alone.”

For, *might* of itself alone *have tempted* her.

And SHAKESPEAR.

“ In that day's feats,
“ When he *might act* the woman in the scene,
“ He prov'd best man i'th' field; and, for his meed,
“ Was brow-bound with the oak.”

might act, i. e. *might have acted*.

No. 98.

Our last observation, upon this part of the Mood, shall be, that *might* is often expressive of *Futurity*, when we would represent the *casual possibility* of an event, or when we *wish* that an event were *possible*, or in marking the *end* aim'd at by former proceedings.

First, *Might* respects *Futurity*, whilst it represents the *casual possibility* of an event; as will appear in the following instances.

“ Consenting to the safe-guard of your honour,
 “ I thought your marriage fit; else imputation,
 “ For that he knew you, *might* reproach your life.”
 SHAKESPEAR.

“ Rash heat perhaps, a moment, *might* control,
 “ Not break, the settled temper of thy soul.” POPE.

“ But that her tender shame
 “ Will not proclaim against her maiden loss;
 “ How *might* she tongue me!” SHAKESPEAR.

“ What if it tempt you to the flood, my Lord;
 “ And there assume some other horrid form,
 “ Which *might* deprive your Sovereignty of reason,
 “ And draw you into madness?” IDEM.

In this application of it, it often follows Verbs of *wishing*, and those which are relative to other dispositions and affections.

“ O’er shields, and helms, and helmed heads he rode
“ Of Thrones and mighty Seraphim prostrate,
“ That *wish’d* the mountains now *might* be again
“ Thrown on them, as a shelter from his ire.”

MILTON.

No. 99.

Secondly, *Might* has a reference to *Futurity*, when us’d *Optatively* with respect to the *Possibility* of an event, the Probability of which is despair’d of. The following examples will ascertain this.

“ O *might* I live to hail the glorious day,
“ And sing loud Pœans through the crouded way,
“ When in triumphant state the BRITISH MUSE,
“ True to herself, shall barb’rous aid refuse;
“ And in the ROMAN majesty appear,
“ Which none know better, and none come so near.”

ROSCOMMON.

“ O *might* a parent’s careful wish prevail,
“ Far, far from ILION, should thy vessels sail;
“ And thou, from camps remote, the danger shun,
“ Which now, alas, too nearly threatens my son.”

Pope.

"What once thou wert, O ever *might'st* thou be!
 "And age the lot of any chief but thee." POPE,

"O in his dearest blood *might* I allay
 "My rage, and these barbarities repay." IDEM.

"On me, me only, as the source and spring
 "Of all corruption, all the blame lights due:
 "So *might* the wrath! fond wish.-Could'st thou support
 "A burden, heavier than the earth to bear?" MILTON.

No. 100.

And, Thirdly, *Might* has *Futurity* in View,
 when it marks the *end* aim'd at by former pro-
 ceedings.

"But the will
 "And high permission of all-ruling heav'n
 "Left him at large to his own dark designs;
 "That with reiterated crimes he *might*
 "Heap on himself damnation, while he fought
 "Evil to others; and enrag'd *might* see,
 "How all his malice serv'd but to bring forth
 "Infinite goodness, grace, and mercy, shewn
 "On man by him seduc'd." MILTON.

"Lives there, who loves his pain?
 "Who would not, finding way, break loose from hell,
 "Tho' thither doom'd? Thou would'st thyself, no
 doubt;
 "And boldly venture to whatever place

" Farthest from pain, where thou *might'st* hope to change
 " Torment with ease, and soonest recompense
 " Dole with delight." MILTON.

" But the sword
 " Of MICHAEL, from the armory of God
 " Was giv'n him temper'd so, that neither Keen
 " Nor Solid, *might* resist that edge." IDEM.

" From her black bloody locks the fury shakes
 " Her darling plague, the fav'rite of her snakes ;
 " With her full force she threw the pois'nous dart,
 " And fix'd it deep within AMATA's heart ;
 " That, thus envenom'd, she *might* kindle rage,
 " And sacrifice to strife her house and husband's age." DRYDEN.

" The brutal CACUS, as by chance they stray'd,
 " Four oxen thence, and four fair kine convey'd ;
 " And, lest the printed footsteps *might* be seen,
 " He dragg'd them backwards to his rocky den. IDEM.

" One vest array'd the corpse ; and one they spread
 " O'er his clos'd eyes, and wrapt around his head,
 " That, when the yellow hair in flame should fall,
 " The catching fire *might* burn the golden cawl." IDEM.

" So to the coast of JORDAN he directs
 " His easy steps, girded with snaky wiles ;
 " Where he *might* likeliest find this New-declar'd,
 " This Man of men, attested Son of God." MILTON.

No. 101.

To the *Elective* Mood there belong two *Second Past* Tenses : of the one of which, *may have* is the Sign ; and, of the other, *might have*.

As to *may have*, it always refers to some event, action, conduct, circumstance, person, or thing, as having happen'd or existed ; but never does this positively, but only in the way of *concession*, *supposition*, *opinion*, or *doubt* : and might therefore be call'd the *sceptical* Tense.

That it does this in the way of *concession*, Mr. POPE and Lord SHAFTESBURY shall vouch.

“ Exact disposition, just thought, correct elocution,
“ polish'd numbers, *may have* been found in a thousand ;
“ but this poetical fire, this *Vivida vis animi*, in a very
“ few.” POPE.

“ Your over-seriousness a while since, at such an un-
“ seasonable time, *may have* driven me perhaps into a
“ contrary extreme, by opposition to your melancholy
“ humour.” SHAFTESBURY.

As to its application in the way of *supposition*, take the following instances.

“ Who is there once thinks of cultivating this soil ;
“ or of improving any sense or faculty, which nature
“ *may have* given of this kind ?

IDEM.

“ A Man

" A man *may* possibly not *have* burn'd a temple, as
" EROSTRATUS ; and yet may be contented : or tho'
" he *may* not *have* conquer'd the world, as ALEXAN-
" DER ; yet he may be easy and contented."

SHAFTESBURY.

" I perhaps am secret : Heav'n is high ;
" High, and remote, to see from thence distinct
" Each thing on earth ; and other care perhaps
" *May have* diverted from continual watch
" Our great Forbidder."

MILTON.

It is likewise declarative of *Opinion*.

" Since 'tis not impossible to write ill even in the best
" of causes, I am inclin'd to think this great one of religi-
" on *may have* run at least an equal hazard with any
" other ; since they, who write in defence of it, are apt
" generally to use so much the less caution, as they are
" more exempt from the fear of censure or criticism in
" their own person."

SHAFTESBURY.

And of *Doubt*.

" I don't know whether the author *may* not *have* been
" somewhat to blame in his second choice, since it is
" certain that Sir JOHN FALSTAFF, who was Knight
" of the Garter and a Lieutenant General, was a name
" of distinguish'd merit in the wars in FRANCE in
" HENRY the Fifth's and HENRY the Sixth's times."

Row.

No,

No. 102.

Of the other *Second Past Tense* of the Elective Mood, of which *might have* is the Sign: let it be observ'd, that it either simply refers to a *Possibility*, or *Probability*, of being, happening, or acting, in time past, in such or such a manner; or marks some *imaginary* event as a possible or probable *consequence*, resulting from suppos'd conduct or circumstances.

It refers to the mere *Possibility*, or *Probability*, of existence, action, or event; in such instances as these.

“About his neck my arms *I might have* wound;
“And, had he cast me off, appear'd to * *soud*.”

SANDYS,

* i. e. *swoon*.

“Is this the love, is this the recompence
“Of mine to thee, ingrateful EVE; express'd
“Immutable, when thou wert lost, not I;
“Who *might have* liv'd, and joy'd immortal bliss,
“Yet willingly chose rather death with thee?”

MILTON,

“In the sky,
“Transform'd to birds, my lost companions fly;
“Hov'ring

"Hov'ring about the coasts, they make their moan,
 "And cuff the cliffs with pinions not their own :
 "I *might have* promis'd to my self those harms
 "Mad as I was, when I with mortal arms
 "Presum'd against immortal pow'rs to move,
 "And violate with wounds the Queen of Love."

DRYDEN.

"He died like an Angel; I am sure he *might have*
 "recover'd, but for the Physicians. O these Doctors !
 "these Doctors !"

FARQUHAR.

No. 103.

Again, *might have* marks some imaginary event, as a possible or probable consequence, resulting from suppos'd conduct or circumstances in time past.

"Such command we had,
 "To see that none thence issu'd forth a Spy,
 "Or enemy, while God was in his work ;
 "Lest he, incens'd at such eruption bold,
 "Destruction with Creation *might have* mix'd."

MILTON.

"ADAM severe,
 "Imput'ft thou that to my default, or will
 "Of wandring, as thou call'ft it ; which who knows
 "But *might* as ill *have* happen'd, thou being by ?"

IDEM.

"O that

“ O that ever I
 “ Had squar’d me to thy counsel ! then; ev’n now,
 “ I *might have* look’d upon my Queen’s full eyes,
 “ *Have* taken treasure from her lips; and left them
 “ More rich for what they yielded.” SHAKESPEAR.

“ Peace, tawny slave, half me and half thy dam :
 “ Did not thy hue betray whose brat thou art ;
 “ Had nature lent thee but thy Mother’s look ;
 “ Villain, thou *might’st have* been an Emperor.”

IDEM.

No. 104.

We come now to the *Potential* Mood, which, as we formerly observ’d, bears generally a reference to the *power* of some agent, or thing.

Can is the Sign of the Present Tense of this Mood : but as it seems, by the poets at least, to be sometimes us’d as a *Verb* ; we will, first of all, view it in that capacity, and then proceed to consider it as a Sign.

As a *Verb*, it extends no farther than the Present and First Past Tense ; and signifies, *to be able to perform*.

“ I’ve seen myself, and serv’d against the FRENCH ;
 “ And they *can* well on horseback : but this Gallant
 “ Had witchcraft in’t ; he grew into his seat.”

SHAKESPEAR.

“ Little,

" Little, alas, is all the good I *can* ;
 " A man oppress'd, dependant, yet a man. POPE.

" The body to ACHILLES to restore,
 " Demands our care; alas, we *can* no more." IDEM.

" To her the artist God,—Thy griefs resign ;
 " Secure, what VULCAN *can*, is ever thine." IDEM.

" O friends, why come not on these victors proud ?
 " Ere-while they fierce were coming, and when we,
 " To entertain them fair, with open front
 " And breast (what *could* we more ?) propounded terms
 " Of composition, streight they chang'd their minds,
 " Flew off, and into strange vagaries fell." MILTON.

" Behold them weeping for their native shore !
 " What *could* their wives, or helpless children, more?"

POPE.

Yet for all the fair show that *Can* makes here,
 of being a *Verb*, these expressions may be only
Elliptical; *Can* and *Could* being put, perhaps, in-
 stead of *Can do*, and *Could do*.

No. 105.

As the *Potential* Mood generally bears a refe-
 rence to *Power*, and as *Power* may be consider'd
 either as *Natural* or *Moral*; it may not be impro-
 per to give some examples, wherein *Can*, the Sign
 of

of the Present Tense of the *Potential Mood*, is us'd to denote either of these *Powers*.

To begin with *Natural Power*, whether of Persons or things; *Can* refers to it in such expressions as these.

"Hail, virgin if you be, as those cheek roses

"Proclaim you are no less; *can* you so stead me,

"As bring me to the sight of ISABELLA?"

SHAKESPEAR.

"*Can* art convert a virgin to a Boy?" SANDYS.

"Tut, I *can* counterfeit the deep Tragedian,

"Speak, and look big, and pry on ev'ry side."

SHAKESPEAR.

"The weariest and most loathed worldly life,

"That age, ache, penury, imprisonment,

"*Can* lay on nature; is a paradise,

"To what we fear of death."

IDEM.

"*Can* flags there flourish, where no waters flow?"

SANDYS.

"Let him, whose might *can* hurl this bowl, arise."

POPE.

"She *can* fetch and carry: why, a horse *can* do no

"more; nay, a horse *can* not fetch, but only carry;

"therefore is the better than a Jade." SHAKESPEAR.

"A fuller blast ne'er shook our battlements:

"If it hath ruffian'd so upon the Sea,

What

"What ribs of oak, when mountains melt on them,
"Can hold the mortise?" SHAKESPEAR.

"Why should, alas, a mortal man, as I,
"Burn with a fury, that *can* never die?" POPE.

"For Spirits, when they please,
"Can either Sex assume, or both; so soft
"And uncompounded is their essence pure:
"Not tied or manacled with joint or limb,
"Nor founded on the brittle strength of bones,
"Like cumb'rous flesh; but in what shape they choose,
"Dilated or condens'd, bright or obscure,
"Can execute their airy purposes,
"And works of love or enmity fulfill." MILTON.

"Only begotten Son, see'st thou what rage
"Transports our Adversary; whom no bounds
"Prescrib'd, no bars of hell, nor all the chains
"Heap'd on him there, nor yet the main Abyfs,
"Wide Interrupt, *can* hold?" IDEM.

"Satan, I know thy strength, and thou know'st mine;
"Neither our own, but giv'n: what folly, then,
"To boast what arms *can* do?" IDEM.

No. 106.

With respect to *Moral Power*; *Can* alludes to it, or seems to do so, in the following passages.

"A smaller boon than this, I *can* not beg."

SHAKESPEAR.

" *Can* OXFORD, who did ever fence the right,
 " Now buckler falsehood with a pedigree !"

SHAKESPEAR.

" He most ungrateful is, deserving ill
 " The gift of corn, that *can* unyoke, then kill
 " His painful hind, that had the stubborn ground
 " So often till'd."

SANDYS.

" I wonder,
 " That such a ketch *can* with his very bulk
 " Take up the rays o'th'beneficial Sun,
 " And keep it from the earth."

SHAKESPEAR.

" Break off the parley ; scarce *can* I refrain
 " The execution of my big-swol'n-heart
 " Upon that CLIFFORD, that cruel Child-killer."

IDEM.

" *Canst* thou, with all a Monarch's cares oppress,
 " Oh ATREUS' Son, *canst* thou indulge thy rest ?
 " Ill fits a chief who mighty nations guides,
 " Directs in Council, and in war presides,
 " To whom its Safety a whole people owes,
 " To waste long nights in indolent repose."

POPE.

" For shame, RUTILLIANS ; *can* you bear the fight
 " Of one expos'd for all in single fight ?
 " *Can* we, before the face of heav'n, confess
 " Our courage colder, or our numbers less ?"

DRYDEN.

" The mind is its own place, and in itself
 " *Can* make a heav'n of hell, a hell of heav'n."

MILTON.

" Man,

“ Man, how dearly ever * parted,
 “ † How much in having, or ‡ Without or In;
 “ Can not make boast To have that which he hath,
 “ Nor feels he what he ¶ owes, but by reflection:
 “ As when his virtues, shining upon others,
 “ Heat them; and they retort that heat, again,
 “ To the First Giver.” SHAKESPEAR.

In all these passages, not mere *Natural Power* strength or force is referr'd to, or can be so with any degree of truth: but power as limited guided and directed by decency, becomingness, virtue, integrity, or otherwise; which is *Moral Power*.

* i. e. *accomplish'd*.

† i. e. *however extraordinary in his endowments.*

‡ i. e. *externally or internally.*

¶ i. e. *possesses, or is master of.*

No. 107.

Connected with our idea of *Power*, whether *Natural* or *Moral*, is that we entertain of *possibility* or *Impossibility*: for whatever may be executed by power, is possible; and what may not, is the reverse.

No wonder then that *Can* frequently alludes to possibility, both *Natural* and *Moral*.

It sometimes alludes to *Natural Possibility*, or the reverse of it; as in.

“ For your great graces, I
“ *Can* render nothing, but allegiant thanks.”
SHAKESPEAR.

“ This *can* not be,
“ By no assay of reason; ’tis a pageant,
“ To keep us in false gaze.”
IDEM.

“ The day shall come, which nothing *can* avert,
“ When by the spear, the arrow, or the dart,
“ By night or day, by force or by design,
“ Impending death and certain fate are mine.” POPP.

“ What, are thy days as frail as ours, and *can*
“ Thy years determine, like the age of man?”
SANDYS,

“ God is compleat
“ In his own essence; much than man more great;
“ No muffling clouds, nor shades infernal, *can*,
“ From his inquiry, hide offending man.”
IDEM.

“ A sweeter, and a lovelier Gentleman,
“ Fram’d in the prodigality of nature,
“ The spacious world *can* not again afford.”
SHAKESPEAR.

“ With charms so num’rous MYRA can surprize,
“ The gazer knows not, by what dart he dies;

“ So thick the volley, and the wound so sure,
“ No flight *can* save, no remedy *can* cure.” LANSDOWN.

“ Let this suffice ; th’immutable decree
“ No force *can* shake : what is, that ought to be.” POPE.

“ Regions of sorrow, doleful shades, where Peace
“ And rest *can* never dwell.” MILTON.

“ The strength of Gods,
“ And this Empyrean substance, *can* not fail.” IDEM.

“ What *can* force or guile
“ With him, or who deceive his mind, whose eye
“ Views all things at one view ?” IDEM.

“ Wonderful indeed are all his works !
“ But what created mind *can* comprehend
“ Their number, or the wisdom infinite
“ That brought them forth, but hid their causes deep ?” IDEM.

It may be remark’d here, that whenever *Can* is put *interrogatively*, or when *Not* adheres to it, or when *Never* is the Adverb connected with it, or when *No* enters into composition with the word which happens to be the person of its Verb, as in *Nothing*, or accompanies it descriptively, as in *No flight*, *No remedy*; or when *What*, *Who*, and words of such general meaning, are the Person of the Verb ; in all these cases, *Can* alludes commonly to *Possibility* of one sort or other.

No. 108.

Yet *can*, even whilst it seems to allude to *Natural Possibility* or *Impossibility*, is not however, to be always so rigidly interpreted.

For it sometimes points only at *Conveniency* or *Inconveniency*.

" 'Tis a villain, Sir,
 " I do not love to look on ; but, as 'tis,
 " We *can* not miss him: he does make our fire,
 " Fetch in our wood, and serves in offices
 " That profit us." SHAKESPEAR.

Sometimes at *Difficulty*, or the reverse.

" I *can* not come to CRESSID but by PANDAR;
 " And he's as techy to be woo'd to woo,
 " As she is stubborn chaste against all suit." IDEM.

Sometimes at *Decency* or *Propriety*.

" Unwilling as I am, of force I stay,
 " 'Till THETIS bring me, at the dawn of day,
 " VULCANIAN arms; what other *can* I wield,
 " Except the mighty TELAMONIAN shield?" POPE.

Sometimes at *Likelihood* or *Probability*.

" That spot, to which I point, is Paradise,
 " ADAM's abode; those lofty shades, his bow'r:
 " The way thou *canst* not miss; me mine requires." MILTON.

No. 139.

That we may conclude our remarks upon *Can*,
I shall here present you with some of those passa-
ges, wherein it seems to allude to *Moral Possibility*.

" Sweet NELL, ill *can* thy noble mind abrook.
" The abject people gazing on thy face."
SHAKESPEAR.

" We've made inquiry of you, and we hear
" Such goodness of your Justice, that our Souls
" *Can* not but yield you forth to public thanks,
" Fore-running more requital." IDEM.

" No might nor greatness, in mortality,
" *Can* censure 'scape ; back-wounding calumny
" The whitest virtue strikes : what king, so strong,
" *Can* tie the gall up in the stand'rous tongue? IDEM.

" Fy, Sirrah ; a bawd !—Do thou but think
" What 'tis to cram a maw, or clothe a back,
" From such a filthy vice. —
" *Canst* thou believe thy living is a life,
" So stinkingly depending" IDEM.

" Hast thou or word, or wit, or impudence,
" That yet *can* do thee office?" IDEM.

" *Can* we want obedience, then,
" To him, or possibly his love desert ;
" Who form'd us from the dust, and plac'd us here,
" Full

“ Full to the utmost measure of what bliss

“ Human desires *can* seek, or apprehend.”

MILTON,

No. 110.

Could, which is the Sign of the First Past Tense of the *Potential* Mood, is not however confin'd in its application to that Tense only; for altho' it generally denote Time *Past*, yet it frequently too marks the *Present* Time, and on some few occasions seems also to extend to the *Future*.

All this will appear by considering the *Times* mark'd by this *Sign*, even when it is us'd only to intimate a *Supposition*.

In this use of it, it generally denotes the *Present* Time.

“ Haste then; yon narrow road, before our fight,
“ Presents th'occasion, *could* we use it right.” POPE.

“ I have often wish'd, that our Tragedians would copy after this great master in action (viz. NICOLINI).
“ *Could they* make the same use of their arms and legs,
“ and inform their faces with as significant looks and
“ passions; how glorious would an English Tragedy appear with that action, which is capable of giving a
“ dignity to the forc'd thoughts, cold conceits, and unnatural expressions of an ITALIAN Opera!” ADDISON.

“ But

" But I should ill become this throne, O Peers,
 " And this imperial sov'reignty, adorn'd
 " With splendour, arm'd with pow'r; if aught propos'd,
 " And judg'd of public moment, in the shape
 " Of difficulty or danger *could* deter
 " Me from attempting." MILTON.

" If, by pray'r
 " Incessant, I *could* hope to change the will
 " Of him who all things can; I would not cease
 " To weary him with my assiduous cries." IDEM.

On some occasions, however, it denotes the
Past.

" If ever woman *could* to shame allure;
 " If I have waited at my neighbours door;
 " Let my lascivious wife with others grind,
 " And by her lust repay my guilt in kind." SANDYS.

" If e'er O Father of the Gods, she said,
 " My words *could* please thee, or my actions aid;
 " Some marks of honour on my Son bestow,
 " And pay in glory, what in life you owe." POPE.

And on some the *future*.

" The thieves have bound the true men; now, *could*
 " thou and I rob the thieves and go merrily to LONDON,
 " it would be argument for a week, laughter for a
 " month, and a good jest for ever." SHAKESPEAR.

No.

No. III.

In our last, we observ'd, that altho' *Could*, when it intimates a *Supposition*, be generally of the *Present* Tense, or mark *Present Time*; yet it was capable also, in that application of it, to denote on some occasions the *Time Past*, and on some the *Future*.

In this let it be observ'd that *Could*, even when it plainly *affirms* somewhat, instead of *supposing* it; bears still however a reference, generally indeed to *Present Time*, but often to the *Future*; whenever it is *introduc'd* by, or *attended with*, words expressive of a *supposition*.

It bears a reference to *Present Time*.

" Thus wisdom wishes to appear most bright,
 " When it doth tax itself; as these black masks
 " Proclaim an enshield beauty ten times louder,
 " Than beauty *could* displaid." SHAKESPEAR.

i. e. Than even that very beauty itself *could*, were it now unveil'd, and openly *display'd*.

" More bitterly *could* I expostulate,
 " Save that, for reverence of some alive,
 " I give a sparing limit to my tongue." IDEM.

Here, *save that*, is the same as *were it not that*,

" No

"No, if I digg'd up thy forefathers' graves,
"And hung their rotten coffins up in chains;
"It *could* not stake mine ire, nor ease my heart."

SHAKESPEAR.

And not only *Accompanying Suppositions*, but words of *wishing* also, occasionally place *could* in the *Present Tense*.

"O *would*, I *could* my father's cunning use."

SANDYS.

Again, it often, in this case, bears a reference to *Future Time*.

"*Had* I twenty times so many foes,
"And each of them had twenty times their pow'r;
"All these *could* not procure me any scathe,
"As long as I am loyal, true, and crimeless."

SHAKESPEAR.

"*Suppose* some hero should his spoils resign;
"Art thou that hero? *Could* those spoils be thine?"

POPE.

"What *could'st* thou hope, *should* these thy treasures
view;

"These, who with endless hate thy race pursue?
"For what defence, alas, *could'st* thou provide;
"Thy self not young, a weak old man thy guide?" IDEM.

"But *say* I *could* repent, and *could* obtain,
"By act of grace, my former state; how soon
"Would height recal high thoughts? how soon unlay
"What feign'd Submission swore?"

MILTON.

Upon

Upon the whole, the import of *Could*, whether as denoting *Present Time*, or *Future*; seems, in all these instances, to be regulated and determin'd, by the words expressive of the Supposition: for when they respect *Present Time*, *Could* does the same; and when they extend to *Futurity*, they carry *Could* along with them.

No. 112.

To what was advanc'd in our last, let it be added, that we often use *Could* conditionally; and that not only when a Supposition openly accompanies it, but even when the Supposition is only implied: and that *Could*, in this last case, tho' it generally denote the Time Present, yet seems sometimes to be us'd indefinitely, or to refer not only to the Present, but to the *Future*.

It generally, in this case, denotes the Time Present.

“ Yea my Gravity;

“ Wherein (let no man hear me) I take pride;

“ *Could* I, * with boot, change for an idle plume,

“ Which the air beats for vain.” SHAKESPEAR.

* The Supposition here implied seems to be *had I an opportunity of doing it*.

“ Here

" Here * *could* I breathe my soul into the air
 " As mild and gentle, as the cradle-babe,
 " Dying with mother's dug between its lips."

SHAKESPEAR.

* *Were I now to die.*

" Such words employ
 " To one that dreads thee, some unwarlike boy :
 " Such * *we could* give, defying and defied ;
 " Mean intercourse of obloquy and pride."

POPE.

* *Had we a mind to it.*

" O hell ! what do mine eyes with grief behold !
 " Into our room of bliss thus high advanc'd
 " Creatures of other mold ; earth-born perhaps,
 " Not Spirits ; yet to heav'nly Spirits bright,
 " Little inferior : whom my thoughts pursue
 " With wonder, and * *could* love, so lively shines
 " In them divine resemblance, and such grace
 " The hand, that form'd them, on their shape hath
 pour'd."

MILTON.

* *whom, were I not God's enemy, I.*

Sometimes, however, it seems to be us'd indefinitely.

" No TITRUS, torn by vultures, lies in hell ;
 " Nor * *could* the lobes of his rank liver swell
 " To that prodigious mass, for their eternal meal."

DRYDEN.

* *Were he there.*

" ADAM

" ADAM shall share with me in bliss or woe :
 " So dear I love him, that * with him all deaths
 " I *could* endure; without him, live no life."
 MILTON,

* *Were it put to my choice.*

No. 113.

On all other occasions, except in the cases already specified, *Could* seems to mark the Time Past.

" Noble Prince,
 " As there comes light from heav'n, and words from
 breath;
 " As there is sense in truth, and truth in virtue;
 " I am affianc'd this man's wife as strongly,
 " As words *could* make up vows." SHAKESPEAR.

" *Could* you on this fair mountain leave to feed,
 " And batten on that moor?" IDEM.

" Few words she spoke, tho' much she had to say;
 " And scarce those few, for tears, *could* force their way.
 POPE.

" How *could'st* thou drain the life-blood of the child!
 SHAKESPEAR.

" For ORPHEUS lute was strung with poet's sinews,
 " Whose golden touch *could* soften steel and stones,
 " Make

" Make tigers tame, and huge Leviathans
" Forake unfounded deeps, and dance on sands."

SHAKESPEAR.

" Ne'er *could* the strumpet
" With all her double vigour, art and nature,
" Once stir my temper." IDEM.

" His tongue
" Dropt manna, and *could* make the worse appear
" The better reason, to perplex and dash
" Maturest counsels." MILTON.

" Their armour help'd their harm, crush'd in and
bruise'd,
" Into their substance pent, which wrought them pain
" Implacable, and many a dol'rous groan ;
" Long struggling underneath, ere they *could* wind
" Out of such prison." IDEM.

" Reas'ning I oft admire,
" How nature, wise and frugal, *could* commit
" Such disproportions." IDEM.

" Still govern thou my song,
" URANIA ; and fit audience find, tho' few.
" But drive far off the barb'rous dissonance
" Of BACCHUS and his Revellers, the race
" Of that wild rout, who tore the THRACIAN bard
" In RHODOPE, where woods and rocks had ears
" To rapture, till the savage clamour drown'd
" Both harp and voice ; nor *could* the muse defend
" Her son. So fail not thou, who thee implor's ;
" For thou art heav'nly, she an empty dream." IDEM.

No. 114.

The next Sign of the Potential Mood is *Could have*: and what hath been already advanc'd concerning *Could*, the Sign of the *First Past Tense* of this Mood, will not a little contribute, at least in a comparative view, to the explanation of *Could have*, the Sign of the *Second Past Tense*.

For as *Could* is generally us'd, in this Mood, to form a Supposition relative to Present Time; So *Could have* is, commonly, employ'd in it, when we would form a Supposition respecting the Past.

“ Let but your Honour know,
 “ That, in the working of your own affections,
 “ Had time coher'd with place, or place with wishing;
 “ Or that the resolute acting of your blood
 “ *Could have* attain'd th'effect of your own purpose:
 “ Whether you had not, sometime in your life,
 “ Err'd in this point, which now you censure him;
 “ And pull'd the law upon you.” SHAKESPEAR.

“ Some swoon'd, all sorrow'd; *if* all the world *could have* seen it, the woe had been universal.” IDEM.

“ As for my part, I was so transported with joy, that
 “ I awak'd; tho', I must confess, I would fain have
 “ fall'n

"fall'n asleep again, to have clos'd my vision, if I *could*
"have done it." ADDISON.

No. 115.

And as *Could*, when a Supposition immediately preceeds or follows it in the same Sentence, is, in this mood, us'd to denote the time Present or Future; so *Could have*, in that situation, always denotes the Past.

* "Not free; what proof *could* they have giv'n sincere
"Of true allegiance, constant faith and love:
"Where only what they needs must do, appear'd;
"Not what they would." MILTON.

"O earth,
"With what delight *could* I *have* walk'd thee round,
"If I *could* joy in aught; sweet interchange
"Of hill and valley, rivers, woods, and plains!"
IDEM.

"*Hadst* thou been there;
"Or here th'attempt; thou *could'st* not *have* discern'd
"Fraud in the serpent, speaking, as he spake." IDEM.

"See, father, what first fruits on earth are sprung
"From thy implanted grace in men! these sighs
"And pray'rs, which in this golden censer, mix'd
"With incense, I, thy priest, before thee bring:

* i. e. *had they not been free.*

“ Fruits of more pleasing favour, from thy Seed
 “ Sown with contrition in his heart, than those
 “ Which, his own hand manuring, all the trees
 “ Of paradise *could have* produc’d ; † *ere fall’n*
 “ From innocence.” MILTON.

“ What is it then, said the old gentleman, which we
 “ call the state of nature ? — Not that imperfect rude
 “ condition of mankind, said THEOCLES, which some
 “ imagine ; but which, *if* it ever were in nature, *could*
 “ never *have* been of the least continuance, or any way
 “ tolerable or sufficient for the support of human race.”
 SHAFTESBURY.

“ *If* my Uncle, thy banish’d Father, had banish’d
 “ thy Uncle, the Duke my Father ; *so* thou hadst been
 “ still with me, I *could have* taught my love to take thy
 “ Father for mine.” SHAKESPEAR.

“ *If* she had partaken of my flesh, and cost me the
 “ dearest groans of a mother, I *could not have* ow’d her
 “ a more rooted love.” IDEM.

“ Improvident Soldiers, *had your watch been good,*
 “ This sudden mischief never *could have* fall’n.” IDEM.

“ Monsieur de la Motte very judiciously observes,
 “ that, † *but for* this fore-knowledge of the certainty
 “ of his death at TROY, ACHILLES’s character *could*
 “ *have* drawn but little esteem from the reader.”
 POPE.

† i. e. *Supposing he had never fall’n.*

† i. e. *had it not been for.*

“ The

“ The gentleman has often told me, he was strangely
 “ struck at first sight : but when she sat to him for her
 “ picture, and assum’d all those graces, that are so proper
 “ for the occasion ; his torment was so exquisite, his
 “ passion so violent, that he *could* not *have* liv’d a day,
 “ *had* he not found means to make the charmer of his
 “ heart his own.”

STEEL.

No. 116.

And as *Could*, when a Supposition is implied,
 is often us’d definitely in the Present Tense, and
 sometimes indefinitely, or so as to include both
 Present and Future ; so *could have*, in that case, is
 always found to refer to Past Time, or be applied
 to Past transactions, not absolutely indeed, but
 conditionally, some Supposition or other being
 generally implied, tho’ not always express’d.

“ No painter † *could have* distinguish’d them more by
 “ their features, than the poet has by their manners.”

POPE.

“ I have known a woman that never was out of the
 “ parish of St. JAMES’s, betray as many foreign foppe-
 “ ries in her carriage, as * she *could have* glean’d up in
 “ half the countries of EUROPE.”

ADDISON.

† *had he attempted it.*

* *had she been abroad.*

“ Who * *could have* thought, that a man of his light
 “ airy temper would have been so revengeful ?”

FARQUHAR.

“ I thankfully acknowledge, to the Almighty power,
 “ the assistance he has given me in the beginning, the
 “ prosecution, and conclusion of my present studies;
 “ which are more happily perform’d, than † *I could have*
 “ promis’d to myself, when I labour’d under such dis-
 “ couragements.”

DRYDEN.

“ Ladies, you deserve
 “ To have a temple built you ; all the swords
 “ In ITALY, and her confed’rate arms,
 “ † *Could not have* made this peace.”

SHAKESPEAR.

* *had he even set himself about it.*

† *had I adventur’d to form any conjectures about
 them.*

† *had they been drawn and employ’d to effect it.*

No. 117.

Before we enter upon any other Mood, let us
 here recollect, whether we can discern any resem-
 blance, among those through which we have al-
 ready pass’d : for could we find out any common
 principles belonging to them, we should not only
 form more clear and distinct ideas concerning
 these

these Moods themselves, by observing wherein they agreed, and wherein they differ'd from each other; but be capable also, perhaps, of judging more accurately, when we come at them, concerning those which we have not yet arriv'd at.

We have now gone through the Indicative, Subjunctive, Elective, and Potential Moods.

When we were upon the Indicative and Subjunctive Moods, we had occasion to observe comparatively, with respect to the Present Tenses of both of them, that what was expressly and without limitation affirm'd or denied in the Indicative, was only utter'd in the way of Supposition, or conditionally, in the Subjunctive.

May we not in the same manner observe, respecting the Elective and Potential Moods, in which those others seem to have coalesc'd, that in their Present Tenses, when those Present Tenses regard the Time Present, they affirm or deny without limitation or reserve; whereas in their First Past Tenses, when these Tenses regard Present Time, they only form a Supposition, or utter a conditional or modified expression?

Again, when we were upon the Indicative Mood, we remark'd of the First and Second Past Tenses, when us'd in the way of Supposition, that the First Past Tense denoted the Supposition to

concern the Time Present, whereas the Second express'd it to be relative to Time Past.

And does not the same observation suit the First and Second Past Tenses of the Elective and Potential Moods, since the First Past Tense in them forms a Supposition respecting Present Time, and the Second respecting Past?

What appears most peculiar in the Elective and Potential Moods, may be comprehended under the following heads.

First, That, in their Present and First Past Tenses, they often bear a reference to future time.

Secondly, That when the Present Tense refers to future time, it does so *absolutely*, or without limitation; but when the First Past Tense refers to it, it only does this *conditionally*.

Thirdly. That when the First Past Tense regards Time past, it does this in a *positive* manner, as bearing reference to some real transaction; whereas the Second Past Tense is always *conditional*, and alludes only to some suppos'd circumstance or event.

No. 118.

As to the Determinative Mood; the Sign of its Present Tense is *will*: but as *will* sometimes occurs

occurs as a Verb, and not merely as a Sign; it may be proper here to give some instances, in which it is us'd as a Verb.

When us'd as a Verb, it seems to signify, either to decree, to determine, to order, or to choose; and seems to have a present, past, and future tense; as also participles.

Thus, in the present tense, it sometimes signifies to decree.

"There arm once more the bold TITANIAN band,
"And arm in vain; for what I *will*, shall stand."

POPE.

"Necessity and chance
"Approach not me; and what I *will*, is fate."

MILTON.

Sometimes to determine.

"So absolute she seems,
"And in herself compleat; so well to know
"Her own; that what she *wills* to do or say,
"Seems wisest, virtuousest, discreetest, best."

IDEM.

Sometimes to order.

"BUTLER, be you the messenger for us,
"And *will* him presently repair to court."

SHAKESPEAR.

And

And sometimes to choose.

- " Our voluntary service he requires,
 " Not our necessitated ; such with him
 " Finds no acceptance, nor can find : for how
 " Can hearts, not free, be tried, whether they serve
 " Willing or no ; who *will* but what they must
 " By destiny, and can no other chuse." MILTON,

It is express'd in the past tense thus.

- " Trembling he stood before the golden wain,
 " And bow'd to dust the honours of his mane ;
 " When, strange to tell ! (So JUNO *will'd*), he broke
 " Eternal Silence, and portentous spoke." POPE,

And in the Future

- " Man shall not quite be lost, but sav'd who *will*." MILTON,

And in the Participle.

- " And, in this resolution, I defy thee ;
 " Not *willing* any longer conference,
 " Since thou denied'st the gentle king to speak." SHAKESPEARE,

No. 119.

When we were upon the Inflection of the Determinative Mood, it was observ'd concerning

Will, the Sign of the Present Tense of it, that when it refers to Future Time, it is the Sign of the Second Future of the Indicative Mood; but when it denotes present resolution, it is the Sign of the Present of that Mood we are now upon.

As to its application when the Sign of a Future Tense, enough hath been said in the Indicative Mood; it now remains to give some instances of its use, as a Sign of the Present of the Determinative. These among many others, are to be met with.

“ My heart will burst, an if I speak;
“ And I *will* speak, that so my heart may burst.”

SHAKESPEAR.

“ Divide me, like a bribe-buck; I *will* keep my sides
“ to myself, and my horns I bequeathe your husbands.”

IDEM.

“ Since I am crept in favour with myself,
“ I *will* maintain it with some little cost.”

IDEM.

“ If thou *wilt* outstrip death; go, cross the seas.”

IDEM.

“ Now, by God’s mother, priest, I’ll shave your
crown.”

IDEM.

“ The Isle is full of noices,
“ Sounds, and sweet airs, that give delight and hurt not:
“ Sometimes a thousand twanging instruments
“ *Will* hum about my ears.”

IDEM.

“ Let

“ Let the sky rain potatoes ; let it thunder to the
 “ tune of Green Sleeves ; hail comfits, and snow Erin-
 “ goes : let there come a tempest of provocations ; I
 “ *will* shelter me here.” SHAKESPEAR,

“ The old Scholiasts, refining on this Simile, *will*
 “ have it, that PARIS is compar’d to a goat on account
 “ of his incontinence, and to a stag for his cowardice.” POPE,

“ At last the natal odious morn draws nigh,
 “ When to your cold, cold VILLA I must go ;
 “ There far, too far, from my CERINTHUS sigh :
 “ Oh why, MASSALA, *will* you plague me so ?” GRAINGER,

“ Far on OLYMPUS top, in secret state,
 “ Ourselves *will* sit, and see the hand of fate
 “ Work out our will,” POPE.

“ Thus we *will* needs know every thing, and be at
 “ the pains of examining nothing.” SHAFTESBURY.

In reading, or in speaking, when *will* belongs
 to the Present of the Determinative, it is pro-
 nounc’d with Emphasis ; but in a lower tone,
 when it is only the Sign of the Future.

No. 120.

Would is the Sign of the First Past Tense of
 the Determinative Mood ; but as this word, also,
 sometimes

sometimes assumes the appearance of a Verb, it will be proper to take notice of it in that quality, before we consider it merely as a Sign.

When a Verb, it extends no farther than the Present Tense, and generally signifies to wish. It has often a person express'd before it, but occurs also often without that Person.

The Person is express'd in the following instances.

" Buck ! *I would* I could wash myself of the buck.—
" Buck, buck, buck; ay, buck; I warrant you buck,
" and of the season to." SHAKESPEAR.

" Oh ho, oh ho ;
" *I would* it had been so." IDEM.

" *I would* to heav'n, I had your potency." IDEM.

" Hang him, dishonest rascal ; *I would* all of the same
" strain, were in the same distress." IDEM.

" *I would* my husband would meet him in this shape."

But is suppress'd in these.

" *Would* thou might'st lie drowning the washing of
" ten tides." IDEM.

" O *would* this place
" Th'hadst never seen." SANDYS.

" O *would*

"O *would* thou *would'st* desist, and danger thum." SANDYS.

"Then leaving Life, Earl PIERCY took

"The dead Man by the Hand,

"And said, Earl DOUGLAS, for thy Sake,

"*Would* I had lost my Land." CHEVY-CHACE

"Ah no ! Suspicion is the test of love ;

"I too dread rivals, I'm suspicious grown :

"Your charms the most insensate heart must move ;

"*Would* you were beauteous in my eyes alone !"

GRAINGER.

It seems, however, to mean the Verb *desire* in the following passages.

"Prepare to die,

"For disobedience to your father's will ;

"Or else to wed DEMETRIUS, as he *would*."

SHAKESPEARE.

"What *would* you with me?"

"Truly, for my part, I *would* little or nothing with

"you.—Your father and my uncle have made motions:

"if it be my luck, so ; if not, happy man be his dole."

IDEM.

"Beseech your majesty give me leave to go ;

"Sorrow *would* solace, and my age *would* ease." IDEM.

When a Verb, it is pronounc'd with superiour energy, to what it bears when but a Sign.

No.

No. 121.

To come at a clear conception of the manner in which *would* is applied, when a Sign; it will be necessary, as it is a word which often refers to present, past, and future, to select severally instances of these three manners of its reference.

FIRST, it refers to the present, and that

First, when present inclination or desire is intimated.

" When I *would* pray and think, I think and pray
" To sev'ral subjects; heav'n hath my empty words,
" Whilst my intention, hearing not my tongue,
" Anchors on ISABEL." SHAKESPEAR.

" The Fox barks not, when he *would* steal the lamb." IDEM.

" Fain *would* I go, to chafe his paly lips
" With twenty thousand kisses." IDEM.

" There is your commission,
" From which we *would* not have you warp." IDEM.

" Belov'd of JOVE, ACHILLES, *would'st* thou know,
" Why angry PHOEBUS bends his fatal bow?" POPE.

" Ye Gods, what dastards *would* our host command!" IDEM.

" Say,

" Say, *wouldst* thou seize some valiant leader's prize?"
POPE.

" Yet *would'st* thou have the proffer'd combat stand;
" The GREEKS and TROJANS seat on either hand;
" Then let a midway space our hosts divide;
" And, on that stage of war the cause be tried." IDEM.

" Me dost thou bid to shun the coming fight?
" Me *wouldst* thou move to base inglorious flight?
" Know, 'tis not honest in my soul to fear,
" Nor was TYDIDES born to tremble here." IDEM.

" When CUPID *would* the Gods with love surprize,
" He lights his torches at her radiant eyes."
GRAINGER.

" Those, who *would* see these allegories explain'd at
" large, may consult EUSTATHIUS on this place."
POPE.

" HOMER has plac'd these words, and soften'd the
" syllables into each other, so as to derive music from
" a croud of names, which have in themselves no beauty
" or dignity. I *would* flatter myself, that I have prac-
" tis'd this not unsuccessfully in our language, which is
" more susceptible of all the variety and power of num-
" bers, than any other of the modern, and second to
" none but the GREEK and ROMAN: IDEM.

Secondly, when present choice is intimated.

" *I'd* rather be a toad,
" And live upon the vapour of a dungeon,
" Than

"Than keep a corner, in the thing I love,
"For others uses." SHAKESPEAR.

"Fy, fy, Mr. Ford; are you not ashamed? I would
"not have your distemper, in this kind, for all the
"wealth of WINDSOR castle." IDEM.

"I would not be a Queen for all the world.—

"In faith, for little ENGLAND,
"You'd venture an enballing." IDEM.

"Heav'n has but
"Our sorrow for our sins, and then delights
"To pardon erring man: sweet mercy seems
"Its darling attribute, which limits justice,
"As if there were degrees in Infinite;
"And Infinite would rather want perfection,
"Than punish to extent." DRYDEN.

Thirdly, When present determination is intimated.

"If you bethink yourself of any crime,
"Unreconcil'd as yet to heav'n and grace,
"Sollicit for it streight:—
"I would not kill thy unprepared spirit;
"No; heav'ns forefend! I would not kill thy soul."
SHAKESPEAR.

"Well, if my wind were but long enough to say my
"pray'rs, I would repent." IDEM.

"Could I come near your beauty with my nails,
"Pd set my Ten Commandments in your face." IDEM.

P

Fourthly,

Fourthly, When suppos'd present conduct is intimated.

"Would curses kill, as doth the mandrake's groan;
 "I *would* invent as bitter searching terms,
 "As lean-fac'd Envy in her loathsome cave."

SHAKESPEAR.

"For I must speak, what wisdom *would* conceal;
 "And truths, invidious to the great, reveal." POPE.

"So bodes my soul, and bids me thus advise;
 "For thus a skilful Seer *would* read the skies." IDEM.

No. 122.

SECONDLY, *Would* refers to Time Past.

"He *would* not, but by gift of my chaste body
 "To his concupiscent intemp'rate lust,
 "Release my brother: After much debatement,
 "My sifterly remorse confutes mine honour;
 "And I did yield to him." SHAKESPEAR.

"The splitting rocks cowl'd in the sinking sands,
 "And *would* not dash me with their ragged sides."

IDEM.

"Yet fate *would* not permit ÆACIDES
 "To harbour here." SANDYS.

"He *would* be drunk too; that let me inform you."

"You do him wrong surely."

"Sir,

" Sir, I was an Inward of his.—Farewell, good fa-
 " ther; I pray thee, pray for me: The Duke, I say to
 " thee again, *would* eat mutton on fridays; he's not
 " past it yet: and I say to thee, he *would* mouthe with
 " a beggar, tho' she smelt of brown bread and garlick.
 " Say, that I say so; Farewell." SHAKESPEAR.

" But none of them car'd for KATE;

" For she had a tongue with a tang,

" *Would* cry to a Sailor, Go hang." IDEM.

" When we were boys,

" Who *would* believe, that there were Mountaineers

" Dewlapt like bulls, whose throats had hanging at them

" Wallets of flesh?" IDEM.

" Perhaps his works, which *would* not furnish us with
 " facts for his life, will be more reasonably made use
 " of, to give us a picture of his mind." POPE.

" If SOPHOCLES *would* not let AJAX weep, it is be-
 " cause he is drawn rather as a madman, than a hero."
 IDEM.

" Nor TROY could conquer, nor the GREEKS *would*
 yield,
 " 'Till great SARPEDON tow'rd amid the field." IDEM.

" What, was it you, that *would* be ENGLAND's King?
 " Was't you, that revell'd in our parliament,
 " And made a preachment of your high descent?"
 SHAKESPEAR.

" Once with what joy the gen'rous Prince *would* hear
 " Of ev'ry chief, who fought this glorious war;
 P 2 " Participate

" Participate their fame, and pleas'd enquire
 " Each name, each action, and each Hero's Sire."

POPE.

In all these instances of the application of *would* to Time Past, it plainly refers to former conduct, or event, as arising from inclination or disposition, either really inherent in the suppos'd Agent, or metaphorically imputed.

No. 123.

I may perhaps be allow'd to produce here a few instances, wherein *would*, referring to Time Past, has been us'd instead of that next Sign which we are to treat of, *would have*.

" I do confess it, and repent it, Father."

" 'Tis meet, daughter : but repent you not,
 " As that the sin hath brought you to this shame ;
 " Which sorrow's always tow'rd ourselves, not heav'n ;
 " Shewing * *we'd not seek* heav'n, as we love it,
 " But as we stand in fear." SHAKESPEAR.

" If any object to this stratagem, that AGAMEM-
 " NON's whole scheme † *would be ruin'd*, if the army
 " should take him at his word ; it is to be answer'd,
 " that his design lay deeper." POPE.

* *we'd not seek*, i. e. *we would not have sought*.

† *would be ruin'd*, i. e. *would have been ruin'd*.

" He

“ He tells us that the warriors of those times having
 “ no trumpets, and because the voice of the loudest he-
 “ rald * *would be drown’d* in the noise of battle, ad-
 “ dress’d themselves to the eyes.” POPE.

“ This day, we hop’d, † *would wrap* in conqu’ring
 flame
 “ GREECE with her ships, and crown our toils with
 fame.” IDEM.

This alteration of Tenses is, however, much
 more tolerable in poetry, than in prose; tho’, in-
 deed, the very best Writers too often indulge
 themselves in it, to the no small amazement and
 irritation of rigid Grammarians and Verbal Cri-
 tics.

* *would be drown’d*, i. e. *would have been drown’d*.

† *would wrap*, i. e. *would have wrapt*.

See another instance at the end of No. 128.

No. 124.

THIRDLY, *Would* respects the Future, and that,

First, When it contains in it a declaration,
 with respect to premeditated conduct at some
 distance of time.

“ I *would* not spend another such a night,
 “ Tho’ twere to buy a world of happy days”

SHAKESPEAR.

“ My accuser is my prentice ; and, when I did correct him for his fault the other day, he did vow, upon his knees, he *would* be even with me.”

SHAKESPEAR.

“ If I prove her haggard ;
 “ Tho’ that her Jesses were my dearest heartstrings,
 “ *I’d* whistle her off, and let her down the wind
 “ To prey at fortune.”

IDEM.

Secondly, When it points at an event not yet come, or conduct not yet enter’d upon.

“ Why, why is this ?
 “ Think’st thou *I’d* make a life of jealousy,
 “ To follow still the changes of the moon
 “ With fresh suspicions ? No ; to be once in doubt,
 “ Is once to be resolved.”

IDEM.

“ What propugnation is in one man’s valour,
 “ To stand the push and enmity of those
 “ This quarrel *would* excite ?”

IDEM.

“ Sith ’twas my fault to give the people ’scope,
 “ *’Twould* be my tyranny to strike and gall them
 “ For what I bid them do : for we bid this,
 “ When evil deeds have their permissive pass,
 “ And not the punishment.”

IDEM.

“ First rosy VENUS felt his brutal rage ;
 “ Me next he charg’d, and dares all heav’n engage :
 “ The wretch *would* brave high heav’n’s immortal Sire,
 “ His triple thunder, and his bolts of fire.”

POPE.

“ Now, had not I the dash of my former life in me,
 “ *would* preferment drop on my head.” SHAKESPEAR,
Thirdly,

Thirdly, When it marks the aptitude of any thing to answer a future purpose, or occasion an effect.

" *A ladder* quaintly made of cords,
 " To cast up with a pair of anch'ring hooks,
 " *Would* serve to scale another HERO's tow'r."
 SHAKESPEAR.

" There is a devilish *mercy* in the judge :
 " Such as, you consenting to it,—
 " *Would* bark your honour from that trunk you bear,
 " And leave you naked." IDEM.

" *The firm fixture* of thy foot *would* give an excellent
 " motion to thy gait, in a semicircled farthingale."
 IDEM.

" Yet shew some pity."

" I shew it most of all, when I shew Justice;
 " For then I pity those I do not know,
 " Whom a dismissed *fault would* after gall." IDEM.

" *Thy Sale* of offices and towns in FRANCE,
 " If they were known, as the suspect is great,
 " *Would* make thee quickly hop without a head." IDEM.

" You most wicked Sir, *whom to call brother*
 " *Would* ev'n infect my mouth ; I do forgive
 " Thy rankest faults." IDEM.

" O that my *death would* stay these rueful deeds."
 IDEM.

" The web of our life is of a mingled yarn ; *our virtues*
 " *would* be proud, if our faults whisper'd them not."

SHAKESPEAR.

" Supremely pleas'd with you, my heav'nly fair,
 " In any trackless desert I could dwell :
 " From our recess *your smiles would* banish care,
 " Your eyes give lustre to the midnight cell."

GRAINGER.

" She looks -

" As *she would* catch another ANTHONY

" In her strong toil of grace."

SHAKESPEAR.

No. 125.

Fourthly, *Would* respects the future, when it represents any circumstance, conduct, or thing, as the consequence, or result, of something else suppos'd.

" O but man, proud man,
 " Dress'd in a little brief authority,
 " Most ignorant of what he's most assur'd,
 " His glassy essence ; like an angry ape,
 " Plays such fantastic tricks before high heav'n,
 " As make the Angels weep ; who, * *with our spleens*,
 " *Would* all themselves laugh mortal." SHAKESPEAR.

* *with our spleens*, i. e. *had they our spleens*.

" This

Of the English V E R B

" This outward-fainted Deputy,
" Whose settled visage, and delib'rate word,
" Nips youth i'th' head, and follies doth emmew
" As falcon does the fowl ; is yet a devil :
" *His filth within being cast, he would appear*
" A pond as deep as hell." SHAKESPEAR.

" *Could great men thunder,*
" As Jove himself does ; Jove *would* ne'er be quiet :
" For ev'ry pelting petty officer,
" *Would* use his heav'n for thunder,
" Nothing but thunder." IDEM.

" What gifts from TROY, from PARIS, *would'st* thou
gain ;
" *Thy country's foe, the GRECIAN glory, slain ?*"
POPE.

Fifthly, When it reciprocates to *will*, the Sign
of the Future Tense.

" Bring me to the test,
" And I the matter *will* reword ; which madness
" *Would* gambol from." SHAKESPEAR.

No. 126.

We are now to enter upon *would have*, which
is the last Sign belonging to this Mood, and
which, tho' it almost perpetually refer to former
time, yet not unfrequently carries futurity in the
bosom of it.

It

It may seem strange, that such a power should be imputed to a Past Tense, as that of marking or denoting something as Future. To clear up this difficulty, let us consider what we mean by Future.

The common notion of Future, and what by no means we pretend to find fault with so far as it goes, is, that it belongs to whatever happens after the Time Present.

Now whatever hath been, altho' now it be past, had its existence formerly in the Time then present, and whatever was to come after it, might at that time be consider'd as Future; so that many things Past have been once Future, and consider'd as Future. But we have it still in our power to look upon any Past Period of time, as the then Present time, and of course may consider any event, which falls out after that Period, as Future with respect to that Period, or any thing which existed at that time.

This is the sort of Futurity which the Second Past Tenses, when they assign Futurity to an action or event, generally have in view; that is, they often mark one thing as the consequence, result, or eventual heir of another.

No. 127.

Having explain'd what is meant by Futurity in the Grammatical Sense of it, when a power of conveying the idea of it is ascrib'd to the Second Past Tenses of some of the Moods of the Verb; we now proceed to *would have*, the Sign of the Second Past Tense of the Determinative Mood.

And remembering that the Second Past Tense is only a conditional mode of expression, and always refers, not to real, but only suppos'd circumstances and events: we will view it in its twofold capacity of representing imaginary things, First that of its placing them behind us, or making them seem to us as Past; and Secondly that of its bringing them before us, or making them appear as Future.

First, *Would have* represents conduct, behaviour, effects, operations, &c. as Past.

" For I'll refer me to all things of sense,
 " Whether a Maid, so tender fair and happy,
 " *Would* ever have, 't'incur a gen'ral mock,
 " Run from her guardage to the sooty bosom
 " Of such a thing as you." SHAKESPEAR.

" But in your bride you bury brotherhood;
 " Or else you *would* not have bestow'd the heir

" Of

“ Of the Lord BONVIL on your new wife’s son,
 “ And leave your brothers to go speed elsewhere.”

SHAKESPEAR.

“ Justice, O royal Duke ; vail your regard
 “ Upon a wrong’d, *I’d fain have said—a maid.*” IDEM.

“ Hell heard th’unfufferable noise, hell saw
 “ Heav’n ruining from heav’n, and *would have fled*
 “ Affrighted ; but strict fate had cast too deep
 “ Her dark foundations, and too fast had bound.”

MILTON.

“ His visage drawn he felt to sharp and spare,
 “ His arms clung to his ribs, his legs intertwining
 “ Each other ; till, supplanted, down he fell
 “ A monstrous serpent, on his belly prone ;
 “ Reluctant, but in vain ; a greater pow’r
 “ Now rul’d him, punish’d in the shape he finn’d
 “ According to his doom. *He would have spoke ;*
 “ But hiss for hiss. return’d with forked tongue
 “ To forked tongue : for now all were transform’d
 “ Alike ; to serpents all ; as accessaries
 “ To his bold riot.”

IDEM.

“ But, pray, what’s the matter, Mr. Lyric ?”

“ Nothing, Sir, but a shirking Bookseller, that ow’d
 “ me about forty guineas for a few lines. *He would*
 “ *have put me off ;* so I sent for a couple of bull-dogs,
 “ and arrested him.”

FARQUHAR.

“ I would not marry her, tho’ she were endow’d
 “ with all that ADAM had left him, before he transf-
 “ gress’d.

" gress'd. She *would have* made HERCULES have turn'd
 " Spit, yea and have cleft his club to make the fire too."
 SHAKESPEAR.

It is observable of all these passages, wherein
would have simply points at Time Past, that the
 reference is general, without specification of any
 thing, circumstance or action, as having so pre-
 ceeded, or being suppos'd to preceed, the event
 to which this Sign precisely refers, as to have oc-
 casion'd it.

No. 128.

Secondly, *Would have* represents conduct, be-
 haviour, effects, &c, as future; and this it
 does,

1st. When it represents them as the conse-
 quence or result, or what might have been so,
 of something else, which might have preceded.

" Th' offence is holy, that she hath committed;
 " Since therein she doth eviate and shun
 " A thousand irreligious cursed hours,
 " Which forced marriage * *would have* brought up-
 " on her."
 SHAKESPEAR.

" I am glad he went not himself; *if* he had found
 " the young man, he *would have* been horn-mad."
 IDEM.

* Had she complied with it, and not otherwise
 disposed of herself.

" His

“ His integrity
 “ Stands without blemish. * *It imports no reason,*
 “ That with such vehemence he should pursue
 “ Faults proper to himself. *If he had so offended ;*
 “ He *would have* weigh’d thy brother by himself,
 “ And not have cut him off.” SHAKESPEAR.

“ She’s full of blest’d condition.”
 “ Blest’d fig’s end — *If she had been blest’d, she*
 “ *would never have* lov’d the Moor.—Blest’d pudding.
 “ Didst thou not see her paddle with the palm of his
 “ hand ?” IDEM.

“ You have no children, butchers ; *if* you had,
 “ The thought of them *would have* stirr’d up remorse ;
 “ But, if you ever chance to have a child,
 “ Look in his youth to have him so cut off,
 “ As, deathsmen, you have rid this sweet young
 “ Prince.” IDEM.

“ And why receiv’d not I thy last command ? †
 “ Some word thou *wouldst have* spoke, which, sadly
 “ dear,
 “ My soul might keep, or utter with a tear ;
 “ Which never, never, could be lost in air,
 “ Fix’d in my heart, and oft repeated there.” POPE.

“ Your presents I return ; what’er you bring
 “ To buy my friendship, send the TROJAN king.
 “ We met in fight, I know him to my cost :
 “ With what a whirling force his lance he tofs’d !

* i. e. *It is unreasonable to think.*

† *Had I done so.*

“ Heav’ns,

"Heav'ns, what a spring was in his arm to throw !
 "How high he held his shield, and rose at ev'ry blow !
 "Had TROY produc'd two more, his match in might ;
 "They *would have* chang'd the fortune of the fight :
 "Th' invasion of the GREEKS had been return'd ;
 "Our empire wasted, and our cities burn'd." DRYDEN,

"If you had known the virtue of the ring,
 "Or half her worthiness that gave the ring,
 "Or your own honour to retain the ring ;
 "You *would* not then *have* parted with the ring."

SHAKESPEAR.

"How *would* the wits of king CHARLES's time *have*
 "laugh'd * *to have* seen NICOLINI expos'd to a tempest
 "in robes of Ermine, and sailing in an open boat upon
 "a sea of paste-board." ADDISON.

"*Had not my friend* found out this expedient to
 "break the omen, I question not but half the women
 "in the company *would have* fallen sick that very
 "night." IDEM.

"Th' invention all admir'd ; and each, how he
 "To be th' inventor miss'd : so easy it seem'd,
 "Once found ; which, † *yet unsound*, most *would have*
 "thought
 "Impossible." MILTON.

2dly, When it compares what might have
 been done, with what was done.

"The rogues slighted me into the river, with as lit-
 "tle remorse, as they *would have* drown'd a blind bitch
 "and puppies, fifteen i' th' litter." SHAKESPEAR.

* *To have seen, i. e. had they seen.*

† *Yet unsound, i. e. had it remain'd as yet unsound.*

3dly,

gdly, when it reciprocates to *will*, the Sign of the Future Tense.

“ The morality of this little club is guarded by such
 “ wholesome laws and penalties, that I question not but
 “ my reader *will* be as well pleas’d with them, as he
 “ *would have been* * with the *Leges Convivales* of BEN
 “ JOHNSON, the regulations of an old ROMAN club cited
 “ by LIPSIVS, or the rules of a Symposium in an ancient
 “ GREEK author.” ADDISON.

Here it denotes the Common Future, or that which happens after the Time now Present; and not, as in the former cases, the merely Grammatical, or what happens after a Time suppos’d to have been present some while ago.

A supposition is, however, implied in it, with respect to Present Time; viz.

* *Had I here presented him with.*

N. B. *Have*, the last term of this Sign, is, in this Tense, often omitted.

“ Had not your man put up the fowl so suddenly,
 “ † *We’d had* more sport.” SHAKESPEAR.

† *We’d had*, i. e. *we would have had*.

No. 129.

Some of our Grammarians have given out, that as *would* was the Off-spring of *will*, so *should*

was a Descendant of *Shall*; and that *Shall* was formerly a Verb, as *will* is now. Had I ever met with any thing in the writers of our language, except this flying report, to corroborate the claim of *Shall* to notice as a Verb; I should certainly, in entering upon the Obligative Mood, have paid the same devoirs to this *Shall*, as have been already done to *will*, when we treated of the Determinative.

Without therefore inquiring into the ancestry of *Should*, or into the honours and offices it formerly bore in our language; I shall now consider it as, what it now is, a Sign, and the First Sign we meet with in the Obligative Mood. This Sign respects Time variously; the Present, the Past, and the Future.

When it respects the Present, it generally implies duty or obligation, fitness, propriety, decency, or reasonableness.

“ Venerable NESTOR, hatch’d in silver,
 “ *Should* with a bond of air, strong as the axle-tree
 “ On which heav’n rides, knit all the GRECIAN ears
 “ To his experienc’d tongue.” SHAKESPEAR.

“ To you your father *should be* as a God;
 “ To whom you are but as a form in wax
 “ By him imprinted.” IDEM.

“ O Parent Goddess, since in early bloom
 “ Thy Son must fall, by too severe a doom:
 Q “ Sure,

" Sure, to so short a race of glory born,
 " Great Jove, in justice, *should* this span adorn."

POPE.

" Which way *should* he go? How *should* I bestow
 " him? Shall I put him into the basket again?"

SHAKESPEAR.

" The self same wind, that I *should* speak withal,
 " Is kindling coals, that fire up all my breast." IDEM.

" Of pow'r superior why *should* I complain?
 " Resent I may, but must resent in vain." POPE.

" So *should* a Murd'rer look; so dread, so grim."
 SHAKESPEAR.

" Image of pride, why *should* I hold my peace?"
 IDEM.

" Say, is it just, my friend, that HECTOR's ear
 " From such a warriour, such a speech *should* hear?"
 POPE.

" No place indeed *should* murder sanctuarize."
 SHAKESPEAR.

" Methinks I *should* not thus be led along
 " Mail'd up in flame, with papers on my back,
 " And follow'd with a rabble." IDEM.

No.

No. 130.

" Again, *should*, whilst it respects Present Time, is often us'd in the way of Supposition.

" For, ah, how few, * *who should* like thee offend ;
" Like thee, have talents to regain the friend." POPE.

" The chief replied, that post shall be my care ;
" Nor that alone, but all the works of war.
" How would the sons of TROY, in arms renown'd,
" And TROY's proud dames, whose garments sweep
the ground,
" Attaint the lustre of my former name,
" *Should Hector* basely quit the field of fame ? IDEM.

" Forbear, ye chiefs, reproachful to contend ;
" Much would ye blame, *should others* thus offend."
IDEM.

" Tyrant, I well deserv'd thy galling chain,
" To live thy slave, and still to serve in vain ;
" *Should I* submit to each unjust decree :
" Command thy vassals, but command not me." IDEM.

And of comparifon upon supposition.

" Why this is not a boon :
" 'Tis as I *should* intreat you wear your gloves,
" Or feed on nourishing meats, or keep you warm ;
" Or sue to you to do peculiar profit
" To your own person." SHAKESPEAR.

* *who should*, i. e. *should they*.

Q 2

" O my

“ O my dread Lord,
 “ *I should be guiltier than my guiltiness,*
 “ To think I can be undiscernable,
 “ When I perceive your Grace, like pow’r divine,
 “ Hath look’d upon my passes.” SHAKESPEAR.

It often also marks conduct or event as involuntary or accidental.

“ Alas, Sir,
 “ In what have I offended you ? what cause
 “ Hath my behaviour giv’n to your displeasure,
 “ That thus you *should* proceed to put me off,
 “ And take your good grace from me ?” IDEM.

“ It is apparent foul play, and ’tis shame,
 “ That greatness *should* so grossly offer it.” IDEM.

No. 131.

Again, *Should*, when it denotes Present Time, often carries doubt in it.

“ Where *should* this music be ? in air or earth ?
 “ It sounds no more ; and sure it waits upon
 “ Some God o’th’ Island.” SHAKESPEAR.

“ Alas, what noise !”
 “ Heav’n forgive our sins !”

“ What *should* this be ?” IDEM.

“ What

" Whar *should* it be, that he respects in her ;
 " But I can make *respective* in myself ?"

SHAKESPEAR.

" Fair is my flock, nor yet uncomely I,
 " If liquid fountains flatter not ; and why
 " *Should* liquid fountains flatter us, yet show
 " The bord'ring flow'rs less *beauteous* than they grow."

PHILIPS.

And seems frequently to mark the power energy influence or force of things upon the speaker, or otherwise.

" When I call to mind your gracious favours,
 " My duty pricks me on to utter that,
 " Which else *no worldly good* *SHOULD* draw from me."

SHAKESPEAR.

" Had he been slaughterman to all my kin,
 " I *should* not, for my life, but weep with him ;
 " To see how inly sorrow gripes his soul."

IDEM.

" Due honours calm the fierce, and bend the strong.
 " Were these not paid thee by the terms we bring,
 " Were rage still harbour'd by the haughty king ;
 " Nor Greece, nor all her fortunes, *should* engage
 " Thy friend to plead against so just a rage," POPE.

" No, wretch accurs'd, relentless he replies,
 " (Flames, as he spoke, shot flashing from his eyes),
 " Not *those*, who gave me birth, *should* bid me spare ;
 " Nor all the sacred prevalence of pray'r."

IDEM.

" Others more mild,
 " Retreated in a silent valley, sing,

Q3

" With

“ With notes angelical to many a harp,
 “ Their own Heroic deeds, and hapless fall
 “ By doom of battle ; and complain that *fate*
 “ Free virtue *should* enthrall to force or chance.”

MILTON,

“ I, that did never weep, now melt in woe ;
 “ That fortune *should* cut off our spring-time so.”

SHAKESPEAR,

“ That very time I saw, but thou could'st not,
 “ Flying between the cold moon and the earth,
 “ CUPID all-arm'd ; a certain aim he took
 “ At a fair Vestal throned by the west,
 “ And loos'd his *Love-Shaft* smartly from his bow,
 “ As it *should* pierce a hundred thousand hearts ;
 “ But I might see young CUPID's fiery shaft
 “ Quench'd in the chaste beams of the watry moon,
 “ And the Imperial Votress pass'd on,
 “ In maiden meditation, fancy-free.”

IDEM,

It follows Interjections of grief.

“ *Alas* that deceit *should* steal such gentle shape,
 “ And with a virtuous vizard hide deep vice.”

SHAKESPEAR.

“ *Oh* that men *should* put an enemy into their mouths
 “ to steal away their brains ! that we *should* with joy,
 “ pleasance, revel and applause, transform ourselves
 “ into beasts,

IDEM.

No.

No. 132.

Having endeavour'd to settle the meaning of *should* in the various purposes to which it is applied, whilst it denotes Time Present; I shall, in considering it with respect to the other periods of time, not altogether omit remarks of this kind, however they may now appear to be less necessary.

Should, in denoting Time Past, either implies doubt, or marks the event as involuntary or accidental.

It implies doubt.

“ Why, WARWICK, who *should* do the Duke to death?” SHAKESPEAR.

“ Where *should* I lose the handkerchief, EMILIA?”
“ Believe me, I had rather lost my purse.” IDEM.

“ TRINCULO is reeling ripe, where *should* they
“ Find this grand liquor, that hath gilded them?”
IDEM.

It politely marks the event as involuntary or accidental.

“ I'm sorry one so learned and so wise,
“ As you, Lord ANGELO, have still appear'd;
“ *Should* slip so grossly, both in heat of blood,
“ And lack of temper'd judgement afterward.” IDEM.

No. 133.

But of all the other periods of time, the Future seems to be that, in which this Sign most frequently makes its appearance. As we have therefore taken notice of the distinction between what is Commonly understood to be Future, and what may Grammatically be consider'd as such; we shall now introduce this Sign, First, as it marks the Hypothetical, and next as it denotes the Common Future. Let us, however, carry it in mind, that, in both cases, it is still conditional, never absolute.

First, It refers to the Hypothetical Future; and in doing so, marks the event, either as doubtful and precarious, or as proper, or as conditional and preparatory to somewhat else, or as highly probable but fit to be prevented, or as pre-determin'd.

It marks the event as doubtful and precarious,

“ He fear'd lest so much flame *should* catch the sky
“ And burn heav'ns axle-tree.” SANDYS.

Or as proper.

“ It was thought meet,
“ PARIS *should* do some vengeance on the Greeks;
“ Your breath of full consent bellied his sails.”

SHAKESPEAR.

Or as conditional and preparatory to somewhat else.

" The King of NAPLES hears my brother's suit,
" Which was that he, in lieu of the premisses,
" *Should* presently extirpate me and mine."

SHAKESPEAR.

" To him alone the beauteous prize he yields,
" Whose arm *should* ravish from PHYLACIAN fields
" The herds of IPHYCLUS, detain'd in wrong ;
" Wild, furious herds, unconquerably strong." POPE,

" Ne'er to return, was then the common cry,
" Till TROY's proud structures *should* in ashes lie."

IDEM.

Or as highly probable, but fit to be prevented.

" Two splendid mantles, and a carpet spread,
" They leave ; to cover and inwrap the dead :
" Then call the handmaids, with assistant toil
" To wash the body, and anoint with oil;
" Apart from PRIAM : lest th'unhappy Sire,
" Provok'd to passion, once more rouse to ire
" The stern PELIDES ; and nor sacred age,
" Nor JOVE's command, *should* check the rising rage."

IDEM.

Or as predetermin'd.

" Is this the day, which heav'n so long ago
" Ordain'd, to sink me with the weight of woe ?
" (So THETIS warn'd), when by a TROJAN hand
" The bravest of the MYRMIDONIAN band

" *Should*

" *Should* lose the light ? Fulfill'd is that decree ;
 " Fall'n is the warrior, and PATROCLUS he."

POPE.

No. 134.

Secondly, *Should* respects also the Common Future ; and whilst it does this, either puts the event in the way of Supposition, or marks it as precarious, or as certain in the highest degree, or as conditionally certain, or as certain but improper, or as certain but involuntary, or threatens, or follows Verbs of desire or wishing, or denotes the event to be fit or proper.

It puts the event in the way of Supposition.

" We go to gain a little patch of ground,
 " That hath in it no profit, but the name
 " To pay five ducats. Five ! I would not farm it ;
 " Nor will it yield to NORWAY, or the POLE,
 " A ranker rate, *should* it be sold in fee."

SHAKESPEAR.

" Unmov'd as death ACHILLES shall remain,
 " *The* prostrate GREECE *should* bleed at ev'ry vein :
 " The raging chief in frantic passion lost,
 " Blind to himself, and useless to his host,
 " Unskill'd to judge the future by the past,
 " In blood and slaughter shall repent at last,"

POPE.

" But

" But *should* this arm prepare to wreak our hate
 " On thy lov'd realms, whose guilt demands their fate;
 " Presume not then the lifted bolt to stay,
 " Remember TROY, and give the vengeance way."

POPE.

It marks the event as precarious : and in that application of it, the Sign itself may sometimes be omitted.

" As you unwind her love from him,
 " Left it *should* ravel, and be good to none,
 " You must provide to bottom it on me.."

SHAKESPEAR.

" Oh, I do fear thee, CLAUDIO, and I quake,
 " Left thou a sev'rish life *should'st* entertain;
 " And six or seven winters, more respect,
 " Than a perpetual honour."

IDEM.

" Wer't not a shame, that whilst you live at jar,
 " The fearful FRENCH, whom late you vanquish'd,
 " *Should* make a start o'er seas, and vanquish you?"

IDEM.

" I pray you, Sir, receive the money now;
 " For fear you * *ne'er see* chain, nor money more."

IDEM.

It marks it as certain in the highest degree.

" You, doing thus,
 " To the perpetual wink for ay might put

* i. e. you *should ne'er see*.

" This

" This ancient morfel, this Sir Prudence, who
 " *Should* not upbraid our courfe." SHAKESPEAR.

" You may know by my fize, that I have a kind of
 " alacrity in finking. If the bottom were as deep as
 " hell, I *should* down." IDEM.

" I *should* be glad to hear fuch news as this,
 " Once ev'ry hour." IDEM.

" O would the Gods, in love to GREECE, decree
 " But ten fuch fages, as they grant in thee ;
 " Such wifdom foon *should* PRIAM's force deftroy,
 " And foon *should* fall the haughty tow'rs of TROY." POPE.

" Swift to ENEAS' empty feat proceed,
 " And feize the courfers of ETHERIAL breed ;
 " Thefe, were the rich immortal prize our own,
 " Through the wide world *should* make our glory
 known." IDEM.

" Oh would kind earth the hateful wretch embrace,
 " That peft of TROY, that ruin of our race ;
 " Deep to the dark abyfs might he defcend ;
 " TROY yet *should* flourish, and my forrors end." IDEM.

" Were it a casque compos'd by VULCAN's fkill,
 " My fword *should* bite it." SHAKESPEAR.

" Nor from yon boafter fhall your chief retire,
 " Not tho' his heart were fteel, his hands were fire ;
 " That fire, that fteel, your HECTOR *should* withftand,
 " And brave that vengeful heart, that dreadful hand." POPE.
 " No

" No, were we join'd, ev'n tho' it were in death,
 " Our bodies burning in one funeral pile;
 " The prodigy of THEBES would be renew'd,
 " And my divided flame *should* break from thine."

DRYDEN.

It marks it as conditionally certain.

" With thy brave bearing I *should* be in love,
 " But that thou art so fast mine enemy."

SHAKESPEAR.

" Yet would the guardian pow'rs of gentle love,
 " This once indulgent to my wishes prove;
 " Each day we then *should* laugh, and talk, and toy,
 " And pass each night in HYMENEAL joy."

GRAINGER.

As certain, but improper.

" But that the guilt of murder bucklers thee,
 " And I *should* rob the deaths-man of his fee,
 " I would, false murd'rous coward, on thy knee
 " Make thee beg pardon for thy passed speech."

SHAKESPEAR.

" O your desert speaks loud, and I *should* wrong
 " To lock it in the wards of covert bosom,
 " When it deserves, with characters of brass,
 " A fortified residence, 'gainst the touch of time,
 " And rasure of oblivion."

IDEM.

As certain, but involuntary.

Come shall we go and kill us venison?
 " And yet it irks me, the poor dappled fools,

" Being

" Being native burghers of this defart city,
 " *Should*, in their own confines, with forked heads
 " Have their round hanches gor'd." SHAKESPEAR.

" I'll to my brother :
 " Tho' he hath fall'n by prompture of the blood,
 " Yet he hath in him such a mind of honour,
 " That had he twenty heads to tender down
 " On twenty bloody blocks, he'd yield them up ;
 " Before his sifter *should* her body stoop
 " To such abhorr'd pollution." IDEM.

It threatens.

" Should TROY, to bribe me, bring forth all her store,
 " And, giving thousands, offer thousands more ;
 " Should DARDAN PRIAM, and his weeping dame,
 " Drain their whole realm, to buy one fun'ral flame ;
 " Their HECTOR on the pile they *should* not see,
 " Nor rob the vultures of one limb of thee." POPE.

It follows Verbs of desire or wishing.

" Infatiate king,
 " *Wouldst* thou the GREEKS their lawful prey *should*
 yield,
 " The due reward of many a well-fought field ?"
 IDEM.

" *Forbid* it heav'n, this warning *should* be lost."
 IDEM.

" *God forbid* it *should* be so." SHAKESPEAR.

And

And it marks the event, as fit or proper.

“ That he *should* die, is worthy policy ;
 “ But yet we want a colour for his death.”
 SHAKESPEAR.

“ I'll strive with troubled thoughts, to take a nap ;
 “ Left leaden slumber poise me down to morrow,
 “ When I *should* mount with wings of victory.”
 IDEM.

And in this sense of it, the Sign may sometimes be omitted.

“ 'Tis meet that lucky Ruler * *be employ'd*.”
 IDEM.

“ Better ten thousand base-born CADES † *miscarry*,
 “ Than you *should* stoop unto a Frenchman's mercy.”
 IDEM.

* i. e. *should be employ'd*.

† i. e. *should miscarry*.

No. 135.

The Sign of the Second Past Tense of this Mood is *Should have*, which either barely points at the suppos'd existence of an event, or circumstance of conduct, in former time ; or places that suppos'd

pos'd behaviour as the result of something that preceeded, or might have preceeded it.

First, It points at suppos'd circumstances, behaviour, or conduct, as possibly happening in Time Past; and in doing this, either puts the event in the way of supposition, or marks it as accidental, or as involuntary, or as certain, or as morally or naturally fit and becoming.

It presents us with the event in the way of supposition.

“ By my troth, a good song.”—

“ And an ill finger, my Lord.”

“ Ha, no; no, faith; thou sing’st well enough for a shift.”

“ If he had been a dog that *should have* howl’d thus,
“ they would have hang’d him.” SHAKESPEAR.

“ Oh if an Angel *should have* come to me,
“ And told me HUBERT should put out mine eyes;
“ I would not have believ’d a tongue but HUBERT’S.”
IDEM.

It marks the event as accidental.

“ It is pity, that ere he *should have* been a king, he
“ was so brave a thief.” IDEM.

“ Why,

“ Why, Sir, what I would say, is in behalf of my
“ brother the Captain here, whose misfortune it is, that
“ I was born before him.”

“ I am confident he had rather you *should have* been
“ so, than any other man in ENGLAND.” STEEL.

Or as involuntary.

“ The water swells a man ; and what a thing *should*
“ I *have* been, when I had been swell'd ? I *should have*
“ been a mountain of mummy.” SHAKESPEAR.

Or as certain.

“ The Soldiers *should have* tofs'd me on their pikes,
“ Before I would have granted to that act.” IDEM.

Or as morally or naturally fit and becoming.

“ ERECTHEUS *should have* been compell'd, not pray'd.”
SANDYS.

“ The gallant chief defends MENOETIUS' Son ;
“ And does, what his ACHILLES *should have* done.”
POPE.

“ Whate'er the ocean pales, or sky inclips,
“ Is thine, if thou wilt ha't.”

“ Shew me which way.”

“ These three world-sharers, these competitors,
“ Are in thy vessel. Let me cut the cable ;
“ And, when we are put off, fall to their throats :
“ All there is thine.”

R

“ Ay,

“ Ay, this you *should have* done,
 “ And not have spoken on’t. In me, ’tis villainy :
 “ In thee, ’t had been good service.” SHAKESPEAR.

“ Why hast thou stol’n upon me thus ? You came
 not
 “ Like CESAR’s sister. — The wife of ANTONY
 “ Should have an army for an usher, and
 “ The neighs of horse, to tell of her approach
 “ Long ere she did appear. The trees by th’ way
 “ *Should have* borne men ; and expectation fainted,
 “ Longing for what it had not : nay, the dust
 “ *Should have* ascended to the roof of heav’n,
 “ Rais’d by your pop’lous troop.” IDEM.

“ Thou *should’st have* made him
 “ As little as a crow, or less ; ere left
 “ To after-eye him.”

“ Madam, so I did.” IDEM.

“ Let pity lend an ear, when rigour strikes.”

“ Then, then, you *should have* thought of tears and
 pity ;
 “ When virtue, majesty, and hoary age,
 “ Pleaded for SANCHO’s life.” DRYDEN.

No. 136.

Secondly, *Should have* is also found in the Hypothetical Future, or marking an imaginary event,

vent, or behaviour, as proceeding from, or succeeding in course of time to, some other action or incident, imaginary or otherwise; and whilst it does thus, it marks the event, or action, either as precarious, or as accidental, or in a comparative view, or as certain, and carries in it frequently an intimation of natural or civil right and title to a thing, and gives the highest assurance.

It marks the event as precarious.

“Honest GEORGE, why camest thou in muffled so?”

“Oh Captain, I thought we *should* ne’er ha’ laugh’d again, never spent frolic hour again.” SHAKESPEAR.

Or as accidental.

“My father lov’d Sir ROWLAND as his soul,
“And all the world was of my father’s mind :
“Had I before known this young man, his son;
“I should have giv’n him tears unto entreaties,
“Ere he *should* thus *have* ventur’d.” IDEM.

Or in a comparative view.

“I can assure you, I am much *better* pleas’d with the
“bare knowledge of your intention, *than* I *should have*
“been in the possession of your legacy.” FARQUHAR.

Or as certain.

“Bless the Doctors, say I; for I believe they kill’d
“my honest old father.”

R 2

“Ay,

“ Ay, that’s true. — If my ROBIN had left me an
 “ Estate, I *should have* said so too.” FARQUHAR.

“ You have a Son, AUMERL my noble kinsman ;
 “ Had you first died, and he been thus trode down,
 “ He *should have* found his Uncle GAUNT a father,
 “ To rouse his wrongs, and chase them to the bay.”
 SHAKESPEAR.

“ I *should have* been what I am, had the maidenlieft
 “ star in the firmament twinkled on my bastardizing.”
 IDEM.

“ She starts by rule, and blushes by example. Could
 “ I but have produc’d one instance of a lady’s complying
 “ at first sight, I *should have* gain’d her promise on the
 “ spot.” STEEL.

“ Well, you have got a famous victory ; all true
 “ Subjects are overjoy’d at it. There are Bon-fires
 “ decreed ; an the times had not been hard, my billet
 “ *should have* burnt too.” DRYDEN.

It intimates natural or civil right and title to a thing.

“ There was Sir GILBERT JOLLY ; but he forsooth
 “ could not please : He drank ale, and smok’d tobacco,
 “ and was no fine Gentleman forsooth. But then, again,
 “ there was young Mr. PEREGRINE SHAPELY, who
 “ had travell’d, and spoke FRENCH ; but then he was
 “ consumptive. And yet again, to see how one may be
 “ mistaken, Sir JOLLY died in half a year ; and my Lady
 “ SHAPELY has, by that thin slip, eight children, that
 “ *should have* been mine.” STEEL.

And

And it gives the highest assurance.

“ There is one instance so singular in the magnificence of this patron of SHAKESPEAR, that if I had not been assur’d that the story was handed down by Sir WILLIAM DAVENANT, who was probably very well acquainted with his affairs, I *should* not have ventur’d to have inserted, that my Lord SOUTHAMPTON at one time gave him a thousand pounds, to enable him to go through with a purchase, which he had a mind to.” Row.

No. 137.

As blunders are frequently committed in the application of the terms *would* and *should*, especially in denoting Future conduct and event; it will be of some advantage to pause a little here, that we may consider, whether any thing else can be advanc’d, to prevent improprieties of this kind.

I have endeavour’d carefully to lay before you the several meanings in which these words are taken, and the manner in which they have been applied by some of our best writers; a heedful attention to this, will no doubt be of great avail, to guide you in your practice.

But there is a particular, I have not yet made mention of, tho’ it belong to the inflection of our

Verbs; and which I have reserv'd for this place, as it is relative to the Signs we are now upon, and contains in it some explanation of a peculiar Idiom.

The case is this. In inflecting our Verbs, when we would express ourselves with reference to future behaviour or event, we sometimes compound the Determinative and Obligative Moods; that is, we use *Would* with some of the persons of the Verb, and *Should* with others. This manner of expression takes place, for instance, after a Supposition hath been introduc'd, relative to the persons. Thus we say.

Were I to do so, I SHOULD be guilty of a crime

Were you to do so, You WOULD be guilty &c.

Were he to do so, He WOULD be guilty &c.

Were we to do so, We SHOULD be guilty &c.

Were ye to do so, Ye WOULD be guilty &c.

Were they to do so, They WOULD be guilty &c.

And again

Were he not my enemy, I SHOULD love him.

Were he not thy enemy, Thou WOULDST love him.

Were

Were he not his enemy, He *would* love him.

Were he not our enemy, We **SHOULD** love him.

Were he not your enemy, Ye *would* love him.

Were he not their enemy, They *would* love him.

But when the supposition regards only the First Person singular or plural, or is such as is at pleasure introduc'd by that Person; the authority of the Person, and his superiority to the others address'd, appears in the following form of expression.

Were it my pleasure, I **WOULD** do it.

Were it my pleasure, Thou *should'st* do it.

Were it my pleasure, He *should* do it.

Were it my pleasure, Ye *should* do it.

Were it my pleasure, They *should* do it.

And again.

Were it to be of service to our country, I **WOULD** go.

Were it to be of service to our country, thou *should'st* go.

Were it to be of service to our country, he
should go.

Were it to be of service to our country, we
Would go.

Were it to be of service to our country, ye
should go.

Were it to be of service to our country, they
should go.

This last manner of expreffion takes place alfo
in the prophetic ftyle, where certainty of event is
conditionally intimated.

“ O would the Gods, in love to GREECE, decree
“ But ten fuch fages, as they grant in thee ;
“ Such *wifdom* foon *should* PRIAM’s force destroy,
“ And foon *should* fall the haughty tow’rs of TROY.”

And it ferves to difplay the rage, or paffion of
any kind, as well as dignity of the fpeaker.

“ Would curses kill, as doth the mandrake’s groan ;
“ *I would* invent as bitter fearching terms,
“ As lean fac’d Envy in her loathfome cave :
“ My tongue *should* ftumble in mine earneft words,
“ Mine eyes *should* sparkle like the beaten flint,
“ Mine hair be fix’d on end like one diftract :
“ Ay, ev’ry joint *should* feem to curse and ban.”

And again.

What *would* you do ?”

“ Write

“ Write loyal Cantos of contemned love,
 “ And sing them loud ev’n in the dead of night ;
 “ Hallow your name to the reverb’rate hills,
 “ And make the babbling gossip of the air
 “ Cry out, OLIVIA : O you *should* not rest
 “ Between the elements of air and earth,
 “ But you *should* pity me.” SHAKESPEAR.

No. 138.

The Compulsive Mood requires but little explanation. It hath no intricate variety of meaning, nor do the Signs of it veer so much about from one point of time to another, as those belonging to the Moods we have lately been considering.

The Signs here always import Necessity of a Natural, Moral, Social, or Political kind ; but as these sorts of Necessity are so easily distinguish’d one from another, I shall trouble you with no divisions upon this head.

The first Sign belonging to this Mood is *Must*. It generally marks the Present Time, and often the Future ; but never, that I know of, the Time Past. I shall therefore just lay before you a few of those passages, wherein the Present and Future are pointed at by it : and then proceed to the next Sign.

First,

First, It marks Time Present.

"Tush, man, abodements *must* not now affright us."

SHAKESPEAR.

"I could a tale unfold ; —

"But this eternal blazon *must* not be

"To ears of flesh and blood."

IDEM.

"For, in the fatness of these purfy times,

"Virtue itself of vice *must* pardon beg ;

"Yea courb and woo for leave to do it good." IDEM.

"Because I cannot flatter and look fair,

"Smile in men's faces, smoothe, deceive, and cog,

"Duck with FRENCH nods, and apish courtesy ;

"I *must* be held a ranc'rous enemy." IDEM.

"We *must* not make a scare-crow of the Law,

"Setting it up to fear the birds of prey,

"And let it keep one shape, till custom make it

"Their perch, and not their terrour." IDEM.

"Still *must* that tongue some wounding message bring,

"And still thy priestly pride provoke thy king ?

"For this are PHOEBUS' oracles explor'd,

"To teach the GREEKS to murmur at their Lord ?

"For this with falshoods is my honour stain'd,

"Is heav'n offended, and a priest profan'd ;

"Because my prize, my beauteous maid I hold,

"And heav'nly charms prefer to proffer'd gold?" POPE.

"Before his pride *must* his superiors fall,

"His word the law, and he the Lord of all ?

"Him *must* our hosts, our chiefs, our self obey ?

"What King can bear a rival in his sway ?

"Grant

“ Grant that the Gods his matchless force have giv’n;

“ Has foul reproach a priviledge from heav’n? POPE.

“ Needs *must* the pow’r

“ That made us, and for us this ample world,

“ Be infinitely Good; and of his good

“ As liberal and free, as infinite.” MILTON.

“ How my heart trembles while my tongue relates

“ The day, when thou, Imperial TROY, wast bent

“ And for thy warriors fall, thy glories end.”

No. 139.

“ Courage may prompt, but ebbing out his strength

“ More unperceived than *must* yield at length.”

“

Secondly, *Must* often insinuates Future Time.

“ That Gold *must* round engird these brows of mine.”

SHAKESPEAR.

“

“ I yield alas, (to age who *must* not yield?)”

“ Tho’ once the foremost Hero of the field.” POPE.

“

“ Remember I am built of clay, and *must*

“ Resolve to my ordinary dust.” SANDYS.

“

“ To thee (presumptuous as thou art) unknown

“ Or what *must* prove my fortune, or thy own.”

POPE.

“

“ Brave followers, yonder stands the thorny wood,

“ Which, by the heav’ns’ assistance and your strength,

“ *Must* by the roots be hewn up yet ere night.”

SHAKESPEAR.

“

“ Once great in arms, the common scorn we grow,

“ Repuls’d and baffled by a feeble foe :

“ So

“ So small their number that, if wars were ceast,
 “ And GREECE triumphant held a gen’ral feast,
 “ All rank’d by tens ; whole DECADS, when they dine,
 “ *Must* want a TROJAN slaye, to pour the wine.”

POPE.

“ Yet come it will, the day decreed by fates,
 “ How my heart trembles, while my tongue relates !
 “ The day, when thou, Imperial TROY, *must* bend,
 “ And see thy warriors fall, thy glories end.” IDEM.

“ Courage may prompt; but, ebbing out his strength,
 “ Mere unsupported man *must* yield at length.”

IDEM.

“ To morrow, ere fresh morning streak the east
 “ With first approach of light, we *must* be ris’n,
 “ And at our pleasant labour, to reform
 “ Yon flow’ry arbours, yonder alleys green.”

MILTON.

“ Come on.”

“ No farther, Sir ; a man may rot ev’n here.”

“ What, in ill thoughts again ? men *must* endure
 “ Their going hence, ev’n as their *coming* hither :
 “ Ripeness is all ; Come on.” SHAKESPEAR.

N. B. *Must*, in this passage, as applicable to
 the latter part of it, seems to refer to *Time Past*.

No.

No. 14c.

The next Sign of the Compulsive Mood is *Must have*, which either simply refers us to time Past; or places circumstances, or conduct, in the Hypothetical Future.

First, It simply refers to Time Past.

“ Honest FRANK ! — Many and many a dry bottle
“ have we crack’d hand to fist ! — You *must have* known
“ his brother CHARLES, that was concern’d in the
“ INDIA Company.” FARQUHAR.

“ His (viz. SHAKESPEAR) exceeding candour and
“ good nature *must* certainly *have* inclin’d all the gentler
“ part of the world to love him ; as the power of his
“ wit oblig’d the men of the most delicate knowledge,
“ and polite learning, to admire him.” ROW.

Secondly, It places affairs in the Hypothetical Future.

“ Here have I dragg’d a miserable being,
“ The victim of despair, which, long ere now
“ To phrenzy kindling, *must have* forc’d me dash
“ My brain, in madness, on yon flinty rocks,
“ And end my pangs at once ; *if the keen instinct*
“ Of strong maternal love *had* not restrain’d
“ My wild disorder’d soul, and bade me live,
“ To watch her tender infancy, to rear
“ Her blooming years.” MURPHY.

“ And

“ And now without redemption all mankind
 “ *Must have* been lost; adjudg’d to death and hell
 “ By doom severe; *had not the Son* of God,
 “ In whom the fulness dwells of love divine,
 “ His dearest mediation thus renew’d.” MILTON:

No. 141.

The Imperative Mood is more various. It hath two Signs belonging to it, *Let* for the Present Tense, and *Let have* for the Past. But as *Let* is a Verb as well as a Sign; we will, in conformity to the method we have hitherto observ’d, begin with taking notice of it as a Verb.

Let, as a Verb, is compleat and intire in itself; that is, it hath all the Moods and Tenses, that any other Verb can boast of. And as to its Signification, it abounds in meaning: for sometimes it signifies to *permit*; sometimes to *hinder* or *obstruct*; and sometimes to *assign over* the use or temporary possession of houses or land, in consideration of rent. In any of these Significations it may be us’d in every Mood, and every Tense: only whilst of the first and last, it belongs to the first Conjugation; but to the third, according to regular inflection, when it means to *hinder*. But besides all these powers, it hath that of being the Sign of the Imperative Mood. To prove what hath been here advanc’d, I shall not heap up authorities;

thorities; but place a sentence or two before you, in which you will find it in all these meanings.

“ If he *let* me the house, I will *let* him have the use of the garden.”

“ *Let* him *think* what he will, he shall not *let* me from acting as I ought.”

“ The Soul's dark cottage, batter'd and decay'd,
“ *Lets* in new light, through chinks that time has made.”
WALLER.

“ What *lets*, but one may enter at her window?”
SHAKESPEAR.

“ She never told her love;
“ But *let* concealment, like a worm i'th'bud,
“ Feed on her damask cheek.” IDEM.

“ Fret your heart! Ay, but THOMAS, you'll fret your father's purse, if you *let* us from working.” IDEM.

“ And, as you ever bore a Christian mind,
“ *Let* BANISTER some favour of you *find*.”
IDEM.

No. 142.

Let, as a Sign of the Imperative Mood, takes place in the Verb *To let*; and from being applied in that manner there, has been in the same manner applied to other Verbs. The Present of the Imperative Mood of the Verb *To let* is.

Let

Let I, or *Let me let*; Let, Let thou or you, or *Let thee or you let*; Let he she or it, or *Let him her or it let*:

Let we, or *Let us let*; Let, let you or ye, or *Let you or ye let*; Let they, or *Let them let*.

Here it is observable, that through every Person of the Tense, whether in the Singular or Plural number, there are two modes of expression at least. The First places *the Verb* before its *Person*; the Second introduces *Let* as a Sign, and places the *Person* of the Verb between *that Sign* and the *Verb* itself. And in this very manner is the Present Tense of the Imperative Mood form'd in all other Verbs.

No. 143.

Our Method therefore of ascertaining the form of this Tense of the Imperative Mood in English to be as here laid down, will lead us to consider the Persons separately, that is, the first Persons Singular and Plural first, and then the Second Persons, and then the Third, in the two modes of expression already describ'd.

Preparatory to this, let it be observ'd, that the Imperative Mood, in this Tense of it, commands,
permits,

persuades, admonishes, prays, supplicates or petitions: Instances of this will every where occur, and are easily distinguish'd one from another, without any particular distribution.

The first of these modes of expression, which are us'd in this Tense of the Imperative, exactly resembles the Present of the Subjunctive Mood, when us'd in the way of supposition. When this mode of expression, therefore, carries only supposition in it, we ought to assign it to the Subjunctive Mood, not to the Imperative; and when it carries in it only a wish, whether of a benign or malignant kind, it belongs, as has been already explain'd, to the Elective Mood taken Optatively. It is the sense therefore of the expression, that distinguishes the Present of the Imperative, in this mode of it, from the Present of the Subjunctive and Elective Moods.

No. 144.

The first mode of expression in the First Person, whether singular or plural, of the Present of the Imperative, is, when the Verb preceeds its Person. Thus SHAKESPEAR.

“ This happy night the FRENCHMEN are secure,
 “ Having all day carous'd and banqueted;
 “ Embrace we, then, this opportunity.”

S

“ Here

"Here *stand we* Both, and *aim we* at the best."

"Foreflow no longer, *make we* hence amain."

The second mode of it is, when the Person is plac'd betwixt the *Sign* and the *Verb* itself.

"Tis better using FRANCE, than trusting FRANCE;
"Let *us be* back'd with God, and with the Seas."

SHAKESPEAR.

"A goblet, or a tripod, *let us* stake." POPE.

"Help to search my house this one time : if I find
"not what I seek, shew no colour for my extremity;
"let *me be* for ever your table-talk." SHAKESPEAR.

"And, my god Lord,

"But TUESDAY-night last gone, in's garden-house

"He knew me as his wife : as this is true,

"Let *me* in safety raise me from my knees ;

"Or, else, for ever be confix'd here

"A marble monument." IDEM.

"Now to the bloody battle *let me* bend." POPE.

"But, *let me* see, is this our foeman's face ?

"Ah, no, no, no ; it is my only Son."

SHAKESPEAR.

"Let *me* have

"A drachm of poison, such soon-speeding gear,

"As will disperse itself through all the veins

"As vi'lently as hasty powder, fir'd,

"Doth hurry from the fatal Cannon's womb." IDEM.

"When

"When such strings jar, what hope of harmony?
"I pray, my Lords, *let me compound* this strife." SHAKESPEAR.

"*Let me*, a simple swain, with honest pride,
"If chance a lambkin from its dam should roam,
"Or sportful kid, the little wand'rer *chide*,
"*And in my bosom bear exulting home.*" PIERCY.

Before we part with the First Person, let us observe, First, that the Verb may sometimes be omitted in this latter way of expressing the Imperative Mood.

"Come, *let us* * in, and with all speed provide
"To see her Coronation be perform'd." SHAKESPEAR.

Nay, not only the Verb, but the Person and Sign too, may sometimes be omitted. † *Let us set out*, or some such expression, is, for instance, implied in the following passage.

"Now Lords, † for FRANCE; the enterprize whereof
"Shall be to you, as us, like glorious." SHAKESPEAR.

Secondly, That the first mode of expression is poetical, but the Second the more Common.

No. 145.

The Second Person of the Present Tense of the Imperative Mood, whether Singular or Plu-

ral, hath, in English, three modes of expression; The First is by the *Verb* alone; the Second, by the *Verb* with the *Person* following it; the Third, by the *Person* placed between the *Sign*, which goes first, and the *Verb* itself.

The first mode is, when the Verb, by itself, is us'd to express the Second Person, whether Singular or Plural, of the Present of the Imperative. This is very Common.

“ *Abate the edge of traitors, Gracious Lord.*”

SHAKESPEAR.

“ *Say, that upon the altar of her beauty*

“ *You sacrifice your tears, your sighs, your heart.*”

IDEM.

“ *The honey bags steal from the humble bees;*

“ *And, for night-tapers, crop their waxen thighs,*

“ *And light them at the fiery glow-worm's eyes.*”

IDEM.

“ *And neigh, and bark, and grunt, and roar, and burn*

“ *Like horse, hound, hog, bear, fire, at ev'ry turn.*”

IDEM.

“ *Prepare thy battle early in the morning,*

“ *And put thy fortune to th' arbitrimient*

“ *Of bloody strokes, and mortal staring war.*” IDEM.

“ *Go then, and muster men; but leave behind*

“ *Your Son GEORGE STANLEY; look your heart be firm,*

“ *Or else his head's assurance is but frail.*”

IDEM.

“ *Ah,*

- " Ah, GLOSTER, *bide* thee from their hateful looks;
 " And, in thy closet pent up, *rue* my shame:
 " And *ban* our enemies, both mine and thine."

SHAKESPEAR.

- " O NELL, sweet NELL, if thou dost love thy lord,
 " *Banish* the canker of ambitious thoughts." IDEM.

- " *Come, bustle, bustle; caparison* my horse." IDEM.

- " No longer *live* the cankers of my court,
 " All to your sev'ral seats with speed *resort*,
 " *Waste* in wild riot what y^r land allows,
 " There *ply* the early feast, and late carouse." POPE.

- " *Trudge, plod* away o' th' hoof, *seek* shelter, *pack*."

SHAKESPEAR.

- " *Set* her two courses off to sea again;
 " *Lay* her off." IDEM.

- " *Cool* the inflaming blood
 " Of gen'rous grapes, with chrystall of the Flood." SANDYS.

- " This day *adjourn* your cares, *exalt* your souls,
 " *Indulge* the taste, and *drain* the sparkling bowls." POPE.

- " *Look* down, you Gods,
 " And on this couple *drop* a blessed crown." SHAKESPEAR.

No. 146.

The Second mode of expression, which takes place in the Second Person whether Singular or Plural of the Imperative Mood, is, when the Verb precedes its Person.

“ Fetch me this herb, and *be thou* here again,
 “ Ere the LEVIATHAN can swim a league.”
 SHAKESPEAR.

“ The starry welkin *cover thou*, anon,
 “ With drooping fog, as black as ACHERON.” IDEM.

“ My ARIEL! chick,
 “ That is thy charge; then to the elements
 “ Be free, and *fare thou* well.” IDEM.

“ And long *live thou*, and these thy forward Sons.”
 IDEM.

“ Madam, *fit you*, and fear not; whom we raise,
 “ We will make fast within a hallow’d verge.” IDEM.

“ *Be witness thou*, immortal Lord of all!
 “ Whose thunder shakes the dark AERIAL hall.” POPE.

And the third mode is, when the *Person* of the Verb is plac’d between the *Sign* and the *Verb* itself. This Mode, in the second Person, seems to be seldom us’d by writers; at least, I have overlook’d

it

it in my authors, if it often occur in them. However, in common conversation, it is not unfrequent.

"Let you conceal it never so carefully, we shall find it out."

But our fondness for abbreviation, rather than any thing ungrammatical in the structure of such a phraseology, renders it less eligible; for, as has been already shewn, the sense of this expression, and all others of the same structure, will, in general, be equally well convey'd by the Verb alone, without prefixing Sign or Person.

No. 147.

Before we proceed to the Third Person of this Tense, we may here place together some observations respecting the Second, that seem to deserve notice.

1st, In the Second Person of this Tense, when the command, admonition, or intreaty, is prohibitory, that is, when the negative adverb *not*, accompanies it; *Do*, which we have already observ'd to be occasionally a Sign of the Present of the Indicative, and even sometimes of the Subjunctive, becomes frequently also a Sign in this Tense of the Imperative.

" Repent what's past, avoid what is to come ;
 " And *do not spread* the compost on the weeds,
 " To make them ranker." SHAKESPEAR.

" Ah, *do not* thus our hapless years *forego*." POPE.

" Sir, my Liege,
 " *Do not infest* your mind with beating on
 " The strangeness of this business." SHAKESPEAR.

" I beseech your majesty, *do not cast* away an honest
 " man, for a villain's accusation." IDEM.

" What would'st thou write of me, if thou should'st
 " praise me?"

" O gentle Lady, *do not put* me to't ;
 " For I am nothing, if not Critical." IDEM.

" *Do not give* advantage
 " To stubborn Critics, apt without a theme
 " For depravation." IDEM.

Yet this is not always the case; for our love
 of brevity admits us not to accept of the aid of
do, when we can handsomely avoid it.

" By all the sacred prevalence of pray'r,
 " Ah, *leave me not*, for GRECIAN dogs to tear." POPE.

" Her madness hath the oddest frame of sense,
 " Such a dependency of thing on thing,
 " As ere I heard in madness."

" Gracious Duke,
 " *Harp not* on that." SHAKESPEAR.

2dly.

2dly. *Do* sometimes appears as a Sign of the Second Person of this Tense, even when unaccompanied by the negative Adverb *not*.

"What thou see'st when thou dost wake,
 "Do it for thy true love take;
 "Be it Ounce, or Cat, or Bear,
 "Pard, or Boar with bristled hair." SHAKESPEAR.

"Doth he not deserve well?"

"Let me love him for that; and *do* you love him,
 "because I do." IDEM.

"Do but start
 "An echo with the clamour of thy drum;
 "And ev'n at hand a drum is ready brac'd,
 "That shall reverb'rate all as loud as thine." IDEM.

No. 148.

3dly. *Do* often, in this Tense of the Imperative, supplies the place of the Second Person of some other Verb.

"O wilt thou darkling leave me? * *Do not* ~~so~~." SHAKESPEAR.

4thly. The Adverb *aboard*, the Preposition *About*, and the Adverbs *After*, *Away*, *Cheerly*,

* i. e. leave me not,

Down,

Down, Hence, In, Off, On, Out, Up, and such like, which frequently accompany Verbs of motion, are often, in this Person, made to supply their place, and us'd Imperatively.

"Yet here, LAERTES! *aboard, aboard*, for shame." SHAKESPEAR.

"*About it*, Gentlemen, ev'n now *about it*." IDEM.

"*After him*, fellows; bring him to the block."

IDEM.

"*Away*, I say; time wears: hold up your head, and mince."

IDEM.

"Thou shalt not die for lack; *cheerly*, good ADAM."

IDEM.

"Fellows, stand fast; I see a passenger."

"If there be ten, shrink not, but *down* with them."

IDEM.

"*Down* with the topmast."

IDEM.

"What make you here, officious crouds, he cries;

"*Hence*, nor obtrude your anguish on my eyes."

POPE.

"Weaving spiders, come not here;"

"*Hence*, ye long-legg'd spinners, *hence*."

SHAKESPEAR.

"*In*,

"*In*, to our tent; the air is raw and cold."

SHAKESPEAR.

"*Off*, with his head." IDEM.

"*In* God's name, cheérly *on*, courageous friends."

IDEM.

"Thou baleful messenger, *out* of my sight." IDEM.

"*Out*, tawny tartar, *out*;

"*Out*, loathed med'cine; hated poison, hence." IDEM.

"Clap on your sails, pursue, *up* with your flights."

IDEM.

5thly. In the same manner some Nouns, which generally attend certain Verbs, are often substituted Imperatively, in this Person of the Mood, instead of the Verbs themselves. Such are *Peace*, *Courage*, *Silence*, *Wine*, and the cant-word *Mum*; not to instance in others.

"*Peace*, headstrong *WARWICK*." SHAKESPEAR.

"Three times did *RICHARD* make a lane to me,

"And thrice cried,"—" *Courage*, father, fight it out."

IDEM.

"*Elves*, list your names: *Silence*, you airy toys." IDEM.

"*Wine*, wine, dear boy!

"Can any here in empty goblets joy?" GRAINGER.

Why, I said nothing."

"*Mum*, then, and no more." SHAKESPEAR.

6thly.

6thly. The "*and no more*" in the last quoted passage, where *Say* or such a Verb is understood, suggests to us, that this practice of substituting other words in place of the Verb, was introductory to another; that of leaving the Verb itself entirely out, without so much as substituting any thing at all in its place. Yet these sort of Ellipses are easily supplied. *Grant me*, or some such words, seem to be what were intendedly left out in the following passage, of which kind there are many, and all of them in our best writers.

" *Your leave a moment,*
 " *Whilst to our chiefs and fathers I announce*
 " *Their unexpected Guest.*" THOMPSON.

" *Justice, most gracious Duke; oh grant me justice.*"
 SHAKESPEAR.

No. 149.

" In the Third Person of the Present Tense of the Imperative Mood, two modes of expression are in use, the Poetical, and the Common.

The Poetical takes place in the following instances, all from Mr. POPE.

" A goblet, or a tripod, let us stake;
 " And *be the King* the judge."

" He,

" *He*, whom the fortune of the field shall cast
" From forth his chariot, *mount* the next in haste."

" *Be* his *this sword*, whose blade of brass displays
" A ruddy gleam; whose hilt, a silver blaze."

" *Be* next thy care, the fable sheep to place
" Full o'er the pit, and hellward turn their face."

He mount, in the second instance above, is plainly a transposition of the words in favour of the Verse, instead of *mount he*; and *Be*, in the last instance, an Elliptical expression for *Be it*.

No. 150.

The Common mode of expressing the Third Person, whether Singular or Plural, of the Present of the Imperative, takes place as follows.

" But let brave MERION bear
" This beamy Jav'lin in thy brother's war." POPE.

" Nor on my leaves let hungry cattle browse." SANDYS.

" Let envious jealousy and canker'd spite
" Produce my actions to severest light,
" And tax my open day and secret night." PRIOR.

" Now, let the gen'ral trumpet blow his last." SHAKESPEAR.

" And

" And let the lab'ring bark climb hills of seas
 " OLYMPUS high : and duck again as low,
 " As hell's from heav'n ;—
 " If, after ev'ry tempest, come such calms." SHAKESPEARE.

" Let them keep their limbs whole, and hack' our
 " ENGLISH." IDEM.

" Go to your bosom,
 " Knock there ; and ask your heart what it doth know,
 " That's like my brother's fault : if it confess
 " A nat'ral guiltiness, such as his is ;
 " Let it not sound a thought upon your tongue
 " Against my brother's life." IDEM.

" Good HAMLET, cast thy nighted colour off,
 " And let thine eye look like a friend on DENMARK." IDEM.

" He is a traitor ; let him * to the tow'r ;
 " And crop away that factious pate of his." IDEM.

" Gentlemen,
 " Let her not hurt me : I was never curst ;
 " I have no gift at all in shrewishness." IDEM.

The two last quotations afford us a remark or two.

1st. In this mode of expression, to mark commotion of mind, the Verb itself may sometimes be suppress'd.

* Let him to the tow'r. i. e. Let him go, or be carried to the tower.

2dly.

2dly. This *Let* is often, in reality, not a Sign of the Third Person of this Tense, however it may seem to be so; but the Verb itself, the Verb *To let*, signifying to PERMIT, in the Second Person Imperative. *Gentlemen, let her not hurt me.* i. e. *Gentlemen, PERMIT her not to hurt me.*

No. 131

In this Section I shall, from the *TIBULLUS* of *Dr. GRAINGER*, lay before you the effect arising from uniting these modes of expression in the Third Person, and from combining the Persons themselves.

Both modes of expressing the Third Person Imperative appear jointly in the following passages.

“ This hallow'd day suspend each swain his toil;
“ Rest let the Plough, and rest th' uncultur'd soil.”

“ O let no weeds destroy the rising grain;
“ By no fell prowler be the lambkin slain.”

“ Gold wins the venal, verse the lovely maid:
“ In your smoothe numbers be her charms display'd;
“ On polish'd iv'ry let the sheets be roll'd,
“ Your name in signature, the edges gold.”

And

And in the following, the Second and Third Persons are combin'd.

" Now quaff FALERNIAN; let my CHIAN wine,
 " Pour'd from the cask, in massy goblets shine :
 " Drink deep, my friends; all, all, be madly gay;
 " 'Twere irreligion, not to reel to-day."

" No pumice spare to smoothe each parchment scroll,
 " In a gay wrapper then secure the whole :
 " Thus to adorn your Poems be your care ;
 " And, thus adorn'd, transmit them to the fair."

Here we shall close our investigation of the Imperative Mood : for the next Tense, of which the Sign is *Let have*, with the Person of the Verb inserted between the two terms of the Sign; hath nothing very remarkable in it. It always denotes Past Time; but is rather a form of supposition, than any thing Imperative.

No. 152.

The Infinitive Mood comes next. It hath two Tenses in English, a Present, and a Past. The Sign of the Present is *To*; and of the Past, *To have*.

To begin with the Present Tense. It is subservient to many useful purposes : For it marks
 the

the end or scope of action in general, and the object or end propos'd by particular measures or actions ; it marks action itself, or the event of action ; it is sometimes the thing describ'd, and sometimes is itself descriptive of somewhat else, and that either singly by itself, or in union with other descriptive words ; it marks the object of affections and desires, and sometimes the means by which an end is accomplish'd ; It forms a supposition ; it expresses admiration ; nay, seems occasionally, along with an Adjective, or without, to be taken Adverbially : In many cases, it denotes the Future Time ; in many it becomes, with the words dependent on it, the Person of a Verb, or the antecedent to a relative Pronoun ; and it assigns a reason.

FIRST, It marks the end or scope of action in general ; and, in doing this, commonly depends upon a whole sentence.

“ Good hearts, what ado is here, *to bring* you together.” SHAKESPEAR.

“ Man is an animal. *To tame* this animal, and make him amenable to order, hath been the aim of Civil and Religious Institutions.” BISHOP BARKELEY.

“ Think what cares,
“ What vigilance, what toils, what bright contention,
“ In councils, camps, and well disputed Senates,
“ It cost our gen'rous ancestors, *to raise*
“ A plan of matchless freedom.” THOMSON.

T

“ They

" They hoist their yards atrip, and all their sails
 " At once let fall, *to catch* th' approaching gales."

SANDYS.

" To me belongs
 " The care *to shun* the blast of slanderous tongues." POPE.

" The partridge from a thicket him survey'd,
 " And clapp'd his fanning wings, and loudly churr'd
 " *To express* his joy." SANDYS.

" As oft as I, *to kiss* the flood, decline;
 " So oft his lips ascend, *to close* with mine." IDEM.

" Besides, MINERVA, *to secure* her care,
 " Diffus'd around a veil of thicken'd air." POPE.

" It is not yet near day: come go with me
 " Under our tents; I'll play the eaves-dropper,
 " *To hear* if any mean to shrink from me."

SHAKESPEAR.

" Not sleeping, *to engross* his idle body;
 " But praying, *to enrich* his watchful soul." IDEM.

" Upon thy eye-balls murd'rous tyranny
 " Sits in grim majesty, *to fright* the world." IDEM.

" JACK CADE, the clothier, means *to dress* the Com-
 " monwealth, and *to turn* it, and *set* a new nap upon
 " it." IDEM.

We may observe here by the by, that *to*, the Sign of the present of this Mood, is, like the other Signs, frequently omitted before the Verb, when that Verb is connected by a Conjunction to a former, before which the Sign was prefix'd;
 " *To turn* it, and *set* a new nap upon it."

Thus also MILTON.

“ Yet half his strength he put not forth, but check’d
“ His thunder in mid-volley; for he meant,
“ Not to *destroy*, but *root* them out of heav’n.”

No. 153.

SECONDLY. It marks the object, or end propos’d by particular measures or actions; and whilst thus employ’d, generally depends upon, or is principally connected with, some Verb, Participle, or Noun, occurring in the sentence.

It depends upon some Verb.

“ No halfers NEED to bind the vessels here,
“ Nor bearded anchors, for no storms they fear.”
DRYDEN;

“ Here’s the lord of the soil COME, to seize me for a
“ stray, for entering his fee simple without leave.”
SHAKESPEAR.

“ For you, fair HERMIA, look you arm yourself
“ To fit your fancies to your father’s will.” IDEM.

“ Behind, unnumber’d multitudes attend;
“ To flank the navy, and the shores defend.” POPE.

“ He seiz’d a bending bough his steps to stay;
“ The plant uprooted to his weight gave way,
T 2 “ Heaving

" Heaving the bank, and undermining all ;
 " Loud flash the waters to the rushing fall
 " Of the thick foliage."

POPE.

" Forespent with toil, as runners with a race ;
 " I lay me down a little while, to breathe."

IDEM.

" Never since met we
 " By paved fountain, or by rushy brook,
 " Or on the beached margent of the sea,
 " To dance our ringlets to the whistling winds ;
 " But, with thy brawls, thou hast disturb'd our sport."

SHAKESPEAR.

" Fair Lords, take leave, and stand not to reply."

IDEM.

" And pluck the wings of painted butterflies,
 " To fan the moon-beams from his sleeping eyes."

IDEM.

" In vain the circled loaves ATTEMPT to lye
 " Conceal'd in baskets from my curious eye."

PARNELL.

" Free'd from his keepers, thus with broken reins
 " The wanton courser prances o'er the plains ;
 " Or in the pride of youth o'erleaps the mounds,
 " And snuffs the females in forbidden grounds ;
 " Or seeks his wat'ring in the well known flood,
 " To quench his thirst, and cool his fiery blood."

DRYDEN.

Or upon some Participle.

" Task'd for the royal board to bolt the bran
 " From the pure flour."

POPE.

" Condemn'd

" *Condemn'd for ten revolving years to weep*
 " The wounds impress'd by burning thunder deep."
 POPE.

" Box was the yoke, emboss'd with costly pains,
 " And hung with ringlets, to receive the reins." IDEM.

Or some Noun.

" I do but beg a little changeling boy,
 " To be my Henchman." SHAKESPEAR.

" A furr'd GOWN to keep him warm, and furr'd with
 " fox and lamb-skins too." IDEM.

" I ev'ry day expect an *embassage*
 " From my redeemer, to recal me hence." IDEM.

No. 154.

THIRDLY. It marks action, or conduct; and, in doing so, either is subjoin'd to, or dependent upon, a Sentence, or a Verb.

" *Fools that you are,* (the monster made reply,
 " His inward fury blazing at his eye ;)
 " Or strangers distant far from our abodes ;
 " To bid me rev'rence or regard the Gods :
 " Know, that we CYCLOPS are a race above
 " Those air-bred people, and their goat-nurs'd JOVE."
 POPE.

T 3

" Die

“ Die then, my friend, what boots it to deplore ? ”
POPE.

“ And here’s the heart, that triumphs in their death,
“ And *cheers* these hands, that flew thy fire and brother,
“ To execute the like upon thy self.” SHAKESPEAR.

“ I never heard the absent Duke much detected for women.”

“ Who, not the Duke ? Yes, your beggar of fifty ;
“ and *his custom was*, to put a ducat in her clack-dish.
“ The Duke had crotchets in him.” IDEM.

“ Conjure him far to drive the GRECIAN train.”
POPE.

“ The swain replied ; *it never was our guise*
“ To *flight* the poor, or aught humane despise.” IDEM.

No. 155.

FOURTHLY. It marks the event of action or conduct ; or natural events of any kind : as therefore, in this case it denotes the effect ; it is generally subsequent to some sentence, expressive of the means, cause, or thing itself in which the effect is wrought.

“ But urge the right, and give him all the reins ;
“ While thy strict hand his fellow’s head restrains,
“ And turns him short ; till, doubling as they roll,
“ The wheels round naves appear to brush the goal.”

POPE.

“ Revenge

" Revenge is all my soul ; no meaner care,
" Int'rest, or thought, has room *to harbour* there."

POPE.

" The harvest of the beard began
" *To bristle* on the chin, and promise man."

IDEM.

" The wind-shak'd surge, with high and monstrous
mane,
" Seems *to cast* water on the burning bear,
" And quench the guards of th' ever fired pole."

SHAKESPEAR.

" The glow-worm shows the matin *to be* near,
" And 'gins *to pale* his ineffectual fire."

IDEM.

" Sight may distinguish colours, true ; but suddenly
" *To nominate* them all, *it is impossible*."

IDEM.

" The same mild season gives the blooms *to blow*,
" The buds *to barden*, and the fruits *to grow*."

POPE.

No. 156.

FIETHLY. It is sometimes the thing describ'd;
and, when it is so, is either describ'd by an Adjective;
or, as it were synomously, by a Substantive;
or by both.

By an Adjective.

" When holy and devout religious men
" Are at their beads, 'tis HARD, *to draw* them thence ;
" So sweet is zealous contemplation."

SHAKESPEAR.

T 4

" Ay,

- " Ay, but *to die*, and *go* we know not where :
 " *To lie* in cold obstruction, and *to rot* ;
 " This sensible warm motion *to become*
 " A kneaded clod ; and the delightful spirit
 " *To bathe* in fiery clouds, or *to reside*
 " In thrilling regions of thick ribbed ice ;
 " *To be imprison'd* in the viewless winds,
 " And *blown* with restless violence round about
 " The pendent world ; or *to be* worse than worst
 " Of those, that lawless and uncertain thought
 " Imagines howling ; — 'tis too HORRIBLE."

SHAKESPEAR.

- " How *goodly* seems it, ever *to employ*
 " Man's social days in union and in joy." POPE.

- " 'Tis *MINE to form* his green unpractis'd years
 " In sage debates." IDEM.

- " So much 'tis *safer* through the camp *to go*,
 " And *rob* a subject, than despoil a foe." IDEM.

- " O how *sweet* it is *to spy* !
 " Charming sweet it is *to spy* !
 " At the conclusion,
 " Her confusion,
 " Blushing cheeks, and down-cast eye."

GUARDIAN.

By a Substantive.

- " 'Tis rather a *weakness* and *imperfection*, *to stand*
 " in need of the assistance and ministry of others."

POPE.

- " What joy *to hear* the tempest howl in vain,
 " And *clasp* a fearful mistress to my breast ;

" Or,

“ Or, lull’d to slumber by the beating rain,
“ Secure and happy *sink* at last to rest.” **PIERCEY.**

“ ’Tis *death* to me, to *be* at enmity;
“ I hate it, and desire all good men’s love.”
SHAKESPEAR.

By both.

“ To *bow* and *sue* for grace
“ With suppliant knee, and *deify* his pow’r,
“ Who from the terroure of this arm so late
“ Doubted his empire; that were *low* indeed!
“ That were an *ignominy* and *shame* beneath
“ This downfal.” **MILTON.**

“ And indeed it would be A VERY UNFAIR WAY to
“ *tax* any people, or any age whatever, with grossness in
“ general, purely from the gross or absurd ideas or prac-
“ tices, that are to be found in their religions.” **POPE.**

No. 157.

SIXTHLY. It is descriptive; and that either by
itself alone, or by uniting its force with an Ad-
jective, or Substantive, or Verb, or Adverb.

First. It is sometimes descriptive by itself alone;
and, whilst it is thus applied, is descriptive either
of a Substantive, of an Adjective, or of a Verb in
the Infinitive Mood.

Of

Of a Substantive.

"The good humour is to *steal* at a minute's warning."

SHAKESPEAR.

"'Twas not her *ART* to *spin*, nor with much care."

"And fine variety to *trick* her hair." SANDYS.

"These are old fond *paradoxes*, to *make* fools laugh in
the ale-house."

SHAKESPEAR.

"Thy *task* it was, to *feed* the bellowing droves"

"Along fair *IDA*'s vales and pendent groves." POPE.

"Ev'ry man's conscience is a thousand *swords*,

"To *fight* against that bloody homicide." SHAKESPEAR.

"'Tis wars *prize*, to *take* all advantages; and ten to
one is no *impeach* of valour."

IDEM.

"She was a *wight*, if ever such wight were,

"To *suckle* fools, and *chronicle* small beer." IDEM.

"The *MULCIBERS*, who in the minorities sweat,

"And massive bars on stubborn anvils beat;

"Deform'd themselves, yet form those stays of steel,

"Which arm *AURELIA* with a *SHAPE* to kill."

CONGREEVE.

"You the Sheriff's officers!

"You were to *blame* then:

"Why did not you make known to me as much?

"I could have kept him for you." SHAKESPEAR.

"All these woes will serve

"For sweet discourses in our *TIME* to come." IDEM.

"I believe

" I believe we must leave the killing out, when all is
done."

" Not a whit ; I have a *device*, to make all well."

SHAKESPEAR.

" 'Tis all men's *office*, to speak patience
" To those that wring under the load of sorrow ;
" But no man's *virtue*, nor *sufficiency*
" To be so moral, when he shall endure
" The like himself."

IDEM.

" At hand
" Is warlike JOHN ; and in his forehead sits
" A bare-ribb'd death, whose *office* is this day
" To feast upon whole thousands of the FRENCH."

IDEM.

Of an Adjective.

" CUPID is a *knave* lad,
" Thus to make poor females mad."

IDEM.

" The more *degenerate* and *base* art thou,
" To make such means for her as thou hast done,
" And leave her on such flight conditions."

IDEM.

" *Rash*, *impious* man, to stain the blest abodes,
" And drench his arrows in the blood of Gods." POPE.

Of the Infinitive of a Verb.

" A traveller ! By my faith you have great reason to
" be sad : I fear you have sold your own lands, to see
" other men's ; then to have seen much, and to have no-
" thing, is to have rich eyes and poor hands."

SHAKESPEAR.

" For,

“For, *not to live at ease, is not to live.*” DRYDEN.

No. 158.

Secondly. It is sometimes descriptive by uniting its own force with an Adjective, or a Substantive, or a Verb; and whilst it acts thus in concert, bears always a reference to some Substantive.

It unites descriptively with an Adjective, or Participle passive.

“My bowels boil like *wine*, that hath no vent
“*READY to break* the swelling continent.” * SANDYS.

“And where’s that valiant crook-back’d prodigy,
“*Dicky* your boy, that with his grumbling voice
“*Was wont to chear* his dad in mutinies?”

SHAKESPEAR.

“All expert *soldiers*, *skill’d* on foot to dare.” POPE.

“Of *those*, who view the race, nor sharpest ey’d,
“Nor youngest, yet *the READIEST to decide.*” IDEM.

“I myself sometimes, leaving the fear of heav’n on
“the left hand, and hiding mine honour in my necessi-
“ty, am *FAIN to shuffle, to hedge, and to lurch.*”

SHAKESPEAR.

* i. e. *the bottles.*

“Pure

" Pure flav'rous *wine*, by Gods in bounty giv'n,
" And WORTHY *to exalt* the feasts of heav'n." POPE.

" Thou wast her servant ;
" And for thou wast *a spirit, too delicate*
" *To act* her earthly and abhor'd commands,
" She did confine thee." SHAKESPEAR.

" Her love-inveigling *looks*, SET *to ensnare*." SANDYS.

" I say, my Sov'rign, YORK is *meetest* man
" *To be* your Regent in the realm of FRANCE." SHAKESPEAR.

" This *minstrel-God*,
" WELL-PLEAS'D *to share* the feast, amid the quire
" Stood PROUD *to hymn*, and tune his youthful lyre." POPE.

" A wise Physician, skill'd our wounds *to heal*,
" Is more than armies to the public weal." IDEM.

" The *first*, *to battle* on th' appointed plain ;
" But new to all the dangers of the main." IDEM.

" Who builds his hope in th' air of your fair looks,
" Lives like a drunken Sailor on a mast,
" Ready with ev'ry nod *to tumble* down
" Into the fatal bowels of the deep." SHAKESPEAR.

" And there the snake throws her enammell'd skin ;
" Wee'd WIDE-ENOUGH *to wrap* a fairy in." IDEM.

" The Duke is virtuous, mild, and *too well* giv'n
" *To dream* of evil." IDEM.

" Hard

"Hard are *the ways* of truth, and ROUGH to walk;
 "Smoothe on the tongue discours'd, pleasing to th' ear;
 "And tuneable as SYLVAN pipe or song." MILTON.

And sometimes it thus unites with a Substantive.

"If any in VIENNA be of worth
 "To undergo such ample grace and honour;
 "It is Lord ANGELO." SHAKESPEAR.

"But venom'd was the bread, and mix'd the bowl
 "With drugs, of FORCE to darken all the soul." POPE.

And sometimes with a Verb.

"And the waves, flashing, SEEM to burn with fires."
 IDEM.

And sometimes with an Adverb.

"We have done but *greenly*,
 "Obscurely to inter him." SHAKESPEAR.

No. 159.

SEVENTHLY. It marks the object of choice, affection, desire, hope, or their opposites.

"Thus, I chose
 "To cross my friend in his intended drift." SHAKESPEAR.

"He

" He doth object I am of too great birth,
 " And that, my estate being gall'd with my expence,
 " *I seek to heal it only by his wealth.*" SHAKESPEAR.

" Give me, Great JOVE, to punish lawless lust;
 " And lay the TROJAN, gasping in the dust." POPE.

" It offends me to the very soul, to hear a robustuous
 " periwig-pated fellow tear a passion to tatters, to very
 " rags, to split the ears of the groundlings."

SHAKESPEAR.

" No way to fly, nor strength to hold out flight."

POPE.

" Vain hope! to shun him by the self same road,
 " Yon line of slaughter'd TROJANS lately trod."

IDEM.

" The list'ning soldier fix'd in sorrow stands,
 " Loath to obey his leader's just commands;
 " The leader grieves, by gen'rous pity sway'd,
 " To see his just commands so well obey'd." ADDISON.

EIGHTHLY. It marks the means by which an
 end is obtain'd or brought about.

" And NERO would be tainted with remorse,
 " To hear and see her plaints, her brinish tears."

SHAKESPEAR.

" To cringe, to whine, his idle hands to spread,
 " Is all by which that graceless maw is fed." POPE.

NINTHLY.

NINTHLY. It forms a Supposition.

"Yet sure he seems, * *to judge by shape and air,*
"The great ÆTOLIAN chief, renown'd in war."

POPE.

"Pray do not mock me;

"I am a very foolish fond old man,

"Fourscore and upward; and, † *to deal plainly,*

"I fear I am not in my perfect mind." SHAKESPEAR.

"He that hath miss'd the Princess, is a thing

"Too bad for bad report: and he that hath her,

"I mean that married her, (alack good man,

"And therefore banish'd!) is a creature such

"As, ‡ *to seek* through the regions of the earth

"For one his Like, there would be something failing

"In him that should compare; I do not think

"So fair an outward, and such stuff within,

"Endows a man, but him." IDEM.

TENTHLY. It expresses admiration.

"All sects, all ages, smack of this vice; and he TO

"DIE for it!" IDEM.

"But what a point, my Lord, your falcon made;

"And what a pitch she flew above the rest!

"To see how God in all his creatures works!

"Yea, men and birds are fain of climbing high." IDEM.

* *To judge by shape and air, i. e. if we may judge
by his shape and air.*

† *To deal plainly, i. e. if I may deal plainly.*

‡ *To seek. i. e. were we to seek.*

ELEVENTHLY.

ELEVENTHLY. It appears along with an Adjective, or even without it, to be sometimes taken Adverbially, or to be descriptive of the manner of conduct and behaviour implied in some other Verb.

Thus, with an Adjective.

“ Amaze,
“ *Be sure*, and terrour seiz’d the rebel host.” MILTON.

Here *Be sure* is an abbreviation for *to be sure*; and signifies *most surely, most certainly*.

And, without it.

“ He hath a wisdom that doth *guide* his valour
“ *To act* in safety.” SHAKESPEAR.

“ Guide his valour,” — how? “ *To act* in safety.”

No. 160.

TWELFTHLY. In many cases it denotes future time. This it does particularly after the Verbs *TO BE*, *TO GO*, *TO HAVE*, *TO COME*, or when it is *descriptive* of a NOUN; and that either without, or with, the aid and concomitancy of the preposition *ABOUT*, or of the Participle *GOING*,

1st. It denotes Future Time, after certain Verbs, without the aid or intervention of any other word.

“ Sir, there is a fray *to be fought* between Sir HUGH
“ the WELSH Priest, and CAIUS the FRENCH Doctor.”
SHAKESPEAR.

“ I AM *to pray* you, not to strain my speech.”

IDEM.

“ YOU ARE *to die*.”

IDEM.

“ We GO *to use* our hands, and not our tongues.”

IDEM.

“ I see the lady HATH a thing *to grant* ;

“ Before the king will grant her humble suit.” IDEM.

“ Good Signior LEONATO, you are COME *to meet*

“ your trouble; the fashion of the world is to avoid cost,

“ and you encounter it.”

IDEM.

“ You idle knaves, what, are you loit’ring now ?

“ No hammers waking ! and my WORK *to do* ?” IDEM.

2dly. It does this, when ABOUT is interpos’d.

“ Come not within these doors :—Within this roof

The enemy of all your graces lives,

Your brother ; no ; no brother, yet the son,

“ Yet not the son, I will not call him son

“ Of him I *was* ABOUT *to call* his father.” IDEM.

“ What

“ What *was* I ABOUT *to say*? By the Mass, I *was*
“ ABOUT *to say* something.” SHAKESPEAR.

“ Leap me over this stool, and run away.”

“ Alas, master, I am not able to stand alone; you go
“ ABOUT *to torture* me in vain.” IDEM.

And, 3dly, It does it, when GOING intervenes.

“ Monsieur de la CHAMBRE has told me, that he
“ never knew what he *was* GOING *to write*, when he
“ took his pen into his hand; but that one sentence al-
“ ways produc’d another.”

MENAGE by ADDISON in SPECTATOR.

“ The Duke himself will be to-morrow at court, and
“ they *are* GOING *to meet* him.” SHAKESPEAR.

It may be pardonable, perhaps, to add here;
that, after the Verb TO BE, the *present of the par-*
ticiple, preceded by the preposition UPON, may
supply the place of the *Infinitive* as preceded by
About or *Going*.

“ Mr. JOHNSON, who was at that time altogether
“ unknown to the world, had offer’d one of his plays to
“ the players, in order to have it acted: and the persons
“ into whose hands it was put, after having turn’d it
“ carelessly and superciliously over, *were* just UPON re-
“ turning it to him with an ill-natur’d answer, that it
“ would be of no service to their Company; when
“ SHAKESPEAR luckily cast his eye upon it, and found
“ something so well in it, as to engage him first to read

“ it through, and afterwards to recommend Mr. JOHN-
 “ son and his Writings to the public. Row.

No. 161.

THIRTEENTHLY. It often becomes, with the words dependent on it, the *Person* of a *Verb*; or the *Antecedent* to a *Relative Pronoun*: or it is placed *substantively* after a *Verb*.

It often appears as the *Person* of a *Verb*.

“ To SEE a beggar's brat in riches flow,
 “ Adds not a wrinkle to my even brow.” DRYDEN.

“ In food, in sport, and life preserving rest,
 “ TO BE DISTURB'D; *would mad* or man, or beast :
 “ The consequence is then, thy jealous fits
 “ Have scar'd thy husband from the use of wits.”
 SHAKESPEAR.

“ TO SEEM TO AFFECT the malice of the people *is* as
 “ bad as, that which he dislikes, to flatter them for their
 “ love.” IDEM.

“ He hath so planted his honours in their eyes, and
 “ his actions in their hearts, that for their tongues TO
 “ BE silent, and not confess so much, *were* a kind of in-
 “ grateful injury; TO REPORT otherwise, *were* a malice
 “ that, giving itself the lye, *would pluck* reproof and re-
 “ buke from every ear that heard it.” IDEM.

“ I'll

“ I’ll undertake it ;
 “ I think he’ll hear me : yet TO BITE his lip,
 “ And hum at good COMINIUS, much *unhearts* me.”
 SHAKESPEAR.

“ Do you know me, my Lord ?”

“ Excellent well ; you are a Fishmonger.”

“ Not I, my Lord.”

“ Then I would you were so honest a man.”

“ Honest, my Lord.”

“ Ay, Sir, to BE honest, as this world goes, *is* to be
 “ one man pick’d out of ten thousand.” IDEM.

Or as the *Antecedent* to a *Pronoun*.

“ What, art thou afraid ?”

“ Not to kill him, having a warrant ; but *to be damn’d*
 “ for killing him, from the *which* no warrant can de-
 “ fend me.” IDEM.

“ The Duke *be* here to night !—the better ;—best :
 “ *This* weaves itself perforce into my bus’ness.”
 IDEM.

Or is plac’d SUBSTANTIVELY after a *Verb*.

“ Give me TO KNOW, how this foul rout began.”
 IDEM.

U 3

“ ANTIOCHUS,

"ANTIOCHUS, I thank thee ; who hast taught
 " My frail mortality TO KNOW itself." SHAKESPEAR.

" Few love TO HEAR the sins, they love TO ACT." IDEM.

" Oh seek not TO ENTRAP me, Gracious Lord." IDEM.

FOURTEENTHLY. It often answers to the question *Why*, or assigns a reason.

" He that had wit, would think that I HAD NONE ;
 " To bury so much gold under a tree,
 " And never after to inherit it." IDEM.

" Yet let me tell you, CASSIUS, you yourself
 " Are much CONDEMN'D to have an itching palm ;
 " To sell and mart your offices, for gold,
 " To undeservers." IDEM.

" Well encounter'd,
 " 'Tis almost night, you shall have better cheer
 " Ere you depart, and THANKS to stay and eat it." IDEM.

" He's a VILLAIN, to prophesy of the loss of my chain." IDEM.

No. 162.

Let us remark, before we go any farther.

FIRST That the *Present* of the *Infinitive* of the Verb TO BE is sometimes liable to an Ellipse.

“ And now am I, unhappy messenger,
“ To praise his faith, which I would have † *disprais’d*.”
SHAKESPEAR.

“ O heav’n, in my connubial hour decree
“ This man * *my spouse*, or such a spouse as *he*.” POPE.

“ We grew together,
“ Like to a double cherry ; seeming † *parted*,
“ But yet an union in partition.” SHAKESPEAR.

SECONDLY. That *To*, the Sign of the Present of the Infinitive, is generally, or very frequently omitted : when the Verb to which it belongs is immediately consequent to, or dependent upon, any of the following Verbs, viz. TO BEHOLD, TO BID, TO CHARGE, TO CHOOSE, TO DARE, TO FEEL, TO GO, TO HAVE, TO HEAR, TO LET, TO MAKE, TO NEED, TO SEE, TO WISH, and the Verb WOULD when signifying *to desire*, and perhaps some others.

BEHOLD.

“ I BEHELD Satan, as lightning, *fall* from heaven.”
LUKE x. 18.

† *disprais’d*, i. e. TO BE *disprais’d*.

* “ i. e. This man TO BE *my spouse*, or such a spouse as *he* TO BE mine.”

† *parted*, i. e. TO BE *parted*.

BID.

" Then Jove in anger BIDS his thunders *roll*,
 " And fork'y lightnings *flash* from pole to pole." POPE.

" He calls blue TRITON,
 " And BIDS him his loud sounding shell *inspire*."

SANDYS.

" And BADE me *dive* beneath a hundred streams."

IDEM.

" BID him, arriv'd in bright CALYPSO's court,
 " The sanction of th' assembled pow'rs *report*;
 " That wise ULYSSES to his native land
 " Must speed, obedient to their high command." POPE.

CHARGE.

" I CHARGE thee *waft* me swiftly cross the channel."

SHAKESPEAR.

CHOOSE.

* Yon same cloud cannot CHOOSE but *fall* by pailfuls."

IDEM.

DARE.

" The sea being smooth,
 " How many shallow bawble-boats DARE *sail*
 " Upon her patient breast !

IDEM.

" Sudden, th' irremeable way he trod
 " Who boldly DURST *defy* the Bowyer God." POPE.

" DAR'ST

“ DAR’ST thou *die*?

“ The sense of Death is most in apprehension ;

“ And the poor beetle, that we tread upon,

“ In corp’ral suff’rance finds a pang as great

“ As when a giant dies.” SHAKESPEAR.

“ I DARE *do* all, that may become a man :

“ Who DARES *do* more, is none.” IDEM.

“ Pretty soul ! she DURST not *lie*

“ Near to this Lack-love, this Kill-courtesy.” IDEM.

FEEL.

“ Th’ imprison’d flood, forbid to flow

“ And chok’d with vapours, FEELS his bottom *glow*.”

POPE.

Go.

“ I must go *seek* some dewdrops here,

“ And hang a pearl in cowslip’s ear.” SHAKESPEAR.

HAVE.

“ What would’st thou HAVE me *do* ?” IDEM.

“ Sir, we must HAVE you *find* your legs : Sirrah bea-

“ dle, whip him till he leap.” IDEM.

“ Nay, if there be no remedy for it, but that you will

“ needs buy and sell men and women, like beasts ; we

“ shall HAVE all the world *drink* brown and white

“ bastard.” IDEM.

HEAR.

HEAR.

„ I HEAR the strain of strutting CHANTICLEER
 “ Cry, Cock-a-doodle-do.” SHAKESPEAR.

LET.

“ If thou dost break her virgin-knot, before
 “ All sanctimonious ceremonies may
 “ With full and holy rite be minister'd ;
 “ No sweet aspersion shall the heav'ns LET fall
 “ To make this contract grow.”

IDEM.

MAKE.

“ The sheep, for fodder, follows the shepherd ; thou,
 “ for wages, followest thy master ; therefore thou art a
 “ Sheep.”

“ Such another proof will MAKE me cry Baa.”

IDEM.

“ ORPHEUS, with his lute MADE trees,
 “ And the mountain tops that freeze,
 “ Bow themselves when he did sing.” IDEM.

“ Nor want of herbage MAKES the dairy fail.”

POPE.

NEED.

“ If your worship will take order for the drabs and
 “ knaves, you NEED not fear the bawds.”

SHAKESPEAR.

“ Nor

" Nor NEED'ST thou much *importune* me to that,
 " Whereon this month I have been hammering."

SHAKESPEARE,

SEE.

" With this, we charg'd again ; but, out-alas,
 " We budg'd again ; as I have SEEN a swan
 " With bootless labour *swim* against the tide,
 " And spend her strength with overmatching waves."

IDEM.

" We have laugh'd to SEE the sails *conceive*,
 " And grow big-bellied with the wanton wind." IDEM.

" My sweet Mistrefs
 " Weeps, when she SEES me *work*, and says, such
 baseness
 " Had never like executor."

IDEM.

" At her command I SAW the stars *descend*,
 " And winged lightnings stop in mid-career."

HAMMOND.

WISH.

" Pace your wisdom
 " In that good path, that I would WISH it go."

SHAKESPEARE.

WOULD signifying *to desire*.

" I'd rather *have* one scratch my head i' th' sun,
 " When the alarm were struck ; than idly sit,
 " To hear my nothings monfter'd."

IDEM.

" Courtiers

“ Courtiers as free, as debonair, (unarm’d;) ”
 “ As bending Angels; that’s their fame in peace: ”
 “ But when they would seem soldiers, they have Galls,
 “ Good Arms, strong Joints, true Swords, and JOVE’S
 Accord.” SHAKESPEAR.

“ God’s benison go with you, and with those ”
 “ That would make good of bad, and friends of foes.”
 IDEM.

No. 163.

The next Tense of the Infinitive Mood hath
To have for its Sign. It generally bears a reference to Time Past; but sometimes admits of a Future signification. This hath been shown, through most of the Moods already treated of, to be an attribute so common to the Past Tenses, especially of such of them as have no peculiar Future Tense; that I need not long insist upon the proof of it, with respect to this Tense of the Infinitive Mood in particular.

1st. It marks Past Time.

“ Mean while, at table, EVE
 “ Minister’d naked; and their flowing cups
 “ With pleasant liquors crown’d. O innocence
 “ Deserving paradise! If ever, then,
 “ Then had the Sons of God excuse *t’ have* been
 “ Enamour’d at that sight.” MILTON:

Whilst

Whilst it thus points at Time Past, it is capable of being describ'd; and that either by a Substantive, or an Adjective: and may, with the words depending on it, become the Person of a Verb.

'Tis describ'd by a Substantive.

" 'Tis MERIT *to have* born a Son so brave."

DRYDEN,

'Tis sometimes also describ'd by an Adjective.

" It must have been very PLEASANT *to have* seen this poet avoiding the reprobate letter, as much as another would a false quantity; and making his escape from it through all the several dialects, when he was press'd with it in any particular Syllable."

ADDISON.

And may be the Person of a Verb.

" If *to have* done the thing you gave in charge,
" *Beget* your happiness; be happy then,
" For it is done."

SHAKESPEAR.

And 2dly. it marks the Hypothetical Future.

" To day how many would have giv'n their honours,
" *T' have* sav'd their carcases!"

IDEM.

" Was I *t' have* never parted from thy Side?
" As good have grown there still a lifeless rib."

MILTON.

It may seem trivial, yet I will add it: for nothing can really be so, that tends to the illustration of

of SHAKESPEAR: *a* hath been sometimes put for *have*, or for *ba* the contraction of *have*, in this Sign of the Infinitive.

“ I had thought it had been no such matter *to a* gone
“ by water.” SHAKESPEAR.

Thus have we taken a cursory view of every part of the Active Voice of the English Verb, except the Participles, which we do not now intend to take notice of, partly because they are of a Descriptive Nature, in the same manner as Adjectives are, of which it would be improper here to treat, as belonging to another part of speech, viz. the Noun; and also because they are necessarily constituent Parts of the Two other Voices of the English Verb, the Middle and the Passive, to which we may possibly proceed hereafter, in such another Essay-tract as this, if some Nobler or more Useful Part of Grammar, divert us not from that intention.



F I N I S.

